

The ART DIGEST

Administrative Office
358 Fifth Avenue
New York

A COMPENDIUM OF THE ART NEWS
OPINION OF THE WORLD

Publication
and Editorial Offices
Hopewell, N. J.

Volume I

Hopewell, New Jersey, 1st January, 1927

Number 5

Found at Pompeii



The Newly Found Statue.

In the excavation of a house situated on the via del l'Abbondanza in the City of Pompeii, a wonderful statue of a young man has just been discovered. It stands near a pillar in the same position as on the day before the city was buried under the lava of Vesuvius, 79 B. C. The statue ranks among the most beautiful specimens of antique art found in recent years. It is entirely undamaged with the exception of the objects the statue was holding in its hands—two torch holders in the form of great tendrils.

Many art experts believe the newly discovered masterpiece is a creation of the famous Greek sculptor Phidias or—at least—that it belongs to this master's school.

New Hope Artists in Exhibit

Works by the New Hope group of painters will feature the January exhibitions at the Philadelphia Art Alliance. There will be special displays of the paintings of John F. Folinsbee and R. Sloane Bredin. A general exhibition of prints, sculpture and painters will include examples by Lathrop, Garber, Spencer, Colt, and Adolphe Borie.

Ralph Pulitzer Acquires Bruce's "Subiaco"



"Subiaco," by Edward Bruce.

At the end of the first week of the exhibition of paintings by Edward Bruce at the New Gallery, New York, twenty-one of the twenty-seven canvases were sold. The first to find a purchaser was "Subiaco," which is considered by the artist to be his most successful effort toward "rhythmic" painting. The buyer was Ralph Pulitzer, who also acquired "Peasant Barns." "Subiaco" is a very large canvas, being five feet wide.

Mr. Bruce apparently has lived down the curse of having been a successful business man before he turned to art. His exhibition met the approval of all the New York critics, from the conservative Mr. Cortisoz to the liberal Henry McBride, and in point of sales more than duplicated the artists's success last year at the Scott & Fowles Galleries.

Duncan Phillips purchased two pictures from the exhibition for the Phillips Memorial Gallery in Washington and Adolph Lewisohn bought the "Anticoli and Roviana."

Open to Advertising

On February 1 THE ART DIGEST will be able to guarantee a paid circulation TWICE that of any other weekly or semi-monthly art periodical in America; and on that date its columns will be opened to advertising. It has appeared without advertising because it desired to be under obligation to no one save its subscribers. It now has a business commodity—advertising—to offer, which it will sell on a straight business basis. Space in THE DIGEST will be worth more than the price charged, and it will be sold strictly on the understanding that no editorial favors are to be extended to advertisers.

As Others See Us

[Translated from an article by Ramon Perez de Ayala in *La Esfera of Madrid.*]

The United States are known in the Old World for their moving pictures and their newspapers; if not by their own newspapers, at least by the reflection, imitation, and parody of them, inasmuch as the greater part of the European press has copied the form and informative style of the newspapers on the other side of the Atlantic. Neither the moving picture nor the press is a defective medium by which to judge the United States, and one may arrive thus at a knowledge not far removed from reality—that is, if we may credit what one of their writers has said: "The films and newspapers supply ninety-nine percent of the Americans with ninety-nine percent of the ideas which are of use in this life."

But other more authentic and reserved manifestations of American culture remain almost unknown to the Europeans. For instance: Do works of art in the United States display original and unmistakable characteristics?—Is there such a thing as American painting? Which is the same thing as inquiring: Are Americans good judges on the question of art in general and painting in particular? I would not hazard a reply. It might be well, however, to note certain elements of judgment. At the present moment there are a great many prominent painters in the United States. Let us recall Davies, the unfortunate Bellows, Speicher, Fromkes. The latter is a lover of Spain. About three years ago he exhibited, with a unanimous and somewhat uncommon success, his paintings on Spanish subjects, in the Modern Museum of Madrid. At present he is among us, endowed with a singular

power and great mastery, pursuing his work of interpreting Spanish types and landscapes.

American painters have either been formed in Europe, or else in the United States, following the direction and mastery of the European schools. Does this mean that there is no school of American painting with its own peculiar physiognomy? Not at all. There is a school of classic Spanish painting in spite of the fact that the Spanish masters learned from the Italians, and these in turn from the Byzantines.

With reference to the relation between the painter and the public in America, the problem rests on the fact of whether the public feels as proud and vainglorious of its painters as, let us say, the Florentine public some centuries ago, felt proud of Cimabue, or whether the American public feels the same pride for its art as it does for its Morgan, Rockefeller, Ford, Roosevelt and Douglas Fairbanks, that is, for its banks, its industries, its politics, and its biological optimism.

The American museums are much poorer than the European ones in the matter of antique art. But a curious phenomenon may be observed in the modern works of art which—naturally—are abundant there. There is a wonderful assortment of this pseudo-modern art—an extension of the old art which is sometimes referred to as academic. But there are, likewise, and in a greater proportion than in the European museums of modern art, magnificent examples of what is termed independent or free art. When the Impressionists were being greeted with sneers in Paris, and, therefore, in all artistic Europe, the Americans took over the product of their work. In American museums and private collections one may find a greater number of paintings of the impressionistic era than in any other country in the world. Does this mean that Americans have a more experienced and apt taste in perceiving and enjoying the new aesthetic styles? This inference appears to be contradictory to a great many facts. How can we, then, explain the American preference for Impressionism in view of the fact that few European connoisseurs enjoy it?

We must not forget that the two poles around which the social conduct of Americans revolves are ostentation of wealth and ostentation of originality. To an American, poverty is unhappiness, opprobrium, a demonstration of the worthlessness of the individual. In all the towns of the Old World there exists the proverb: "Poverty is not dishonor." This maxim does not apply in the United States. And they are right, inasmuch as, due to the constitution of society in the United States, those who cannot collect at least a little capital are really good for nothing. At the same time that he identifies poverty with dishonor, the American would believe himself unhappy if he were convinced that he is more or less equal to any other man in any other country. In order to feel happy he must believe himself of an entirely distinct nature. He must, therefore, conduct himself, reason, and react in an original and unexpected manner. Generally, all originality is reduced to thinking the opposite of anyone else, which may be compared to believing you are wearing a new dress because you have turned the old one inside out.

And this is the paradox of the American: he is a man who submits himself with the greatest faith to all forms of routine, and who opposes with the greatest routine all the usually accepted opinions. He reasons in this manner: "Such a thing is what the

majority of people like, as is shown by the fact that they pay the most for it. I, however, like it better than anyone else, and the proof of that is that I pay more for it than anyone else." And then: "Such a thing pleases nobody. It pleases me, therefore, my taste is diametrically opposed to everybody else's."

These are two opinions which indicate a childish psychology. How can these two conceptions be reconciled? They appear to be contradictory, but, upon examination, they are not. Both of them are simply a form of ignorance of where to turn to in affairs of superior culture. The American, in comparison with other men, has to be superior (which implies equality of nature and difference of quality); and he has to be distinct (he then ceases to be superior because in the heterogeneous there are no hierarchies; one cannot say which is superior, a keg of wine or a sewing machine). It is perfectly intelligible that the American, with respect to what is nearest him in position, should assert himself superior; and with respect to what is nearest him in origin should try to demonstrate himself as different.

An American considers himself superior to a Japanese, naturally. But he considers himself much more superior to a Latin American, due to the fact that he is in a nearer position to him. On the other hand, an American considers himself different from a Latin American but different in a greater degree from an Englishman, because the latter is nearer to him in origin. But the fact that the United States is the most powerful country in America does not impose the corollary that an American is always better than a Costa Rican. Nor does the fact that the United States separated from England mean that the temperamental clay of the American is different (save in his greater ingenuity and youth—or childishness) from that of the Anglo-Saxon. The epigrammatic Oscar Wilde said "Americans think they are entirely different from the English; but they are really alike in everything—save their language." With the latter shot he was maliciously alluding to the Boston writers who prided themselves on purer English than that of England itself.

Boston Independents

Boston now has a Society of Independent Artists, which will hold its first annual exhibition January 16 to February 6 "open to all artists without selection of work by a jury and without the creation of distinction among exhibitors through the awarding of prizes." In its prospectus the society says that "the demands of the artists for an exhibition to which all may send is not greater than the desire of the public to know all phases of American production."

A fine old stable on Beacon Hill is being remodelled for the gallery. About 100 artists have joined so far, among the well known members being Eugene Speicher, Howard Giles and George Biddle. Dues for active members are \$5 a year, and the same for associates. Any painter, sculptor, etcher, lithographer or other worker in the graphic or plastic arts, no matter where residing, is eligible. Exhibits must be received at 40 Joy street by January 8 or 9.

The officers of the Boston Society of Independent Artists are: Jane Houston Kilham, president; Carl Gordon Cutler, vice-president; William Brooks Hazelton, treasurer; Frances R. Porter and Martha E. Crocker, secretaries.

Saving Santa Fe

There is tragedy in Santa Fé, N. M., and there is comedy. The artists and the old timers are up in arms against an Amazonian invasion, and the realtors and the Chamber of Commerce are at issue with them. For the clubwomen of nine states, be it known, have proposed to make Santa Fé their "summer capital" (this old, old town on a high plateau with pure, pure air), and the artists and old timers fear that the "atmosphere" of the place is about to be sacrificed to the Great God Profit.

Santa Fé, the City of the Holy Faith of Saint Francis, objects, in the language of Witter Bynner, to becoming a "modern cultural colony" or a "summer university." "Resident artists and writers," he says in the New York *Times*, "like Joann Sloan, Mary Austin, Will Shuster, Alice Corbin, B. J. O. Nordfeldt, Andrew Dasburg and myself, and visiting artists, like Sinclair Lewis, Vachel Lindsay, Harriet Monroe and Willa Cather, are only a minor element of the agitation, in which natives, oldtimers and new-comers of all sorts are a unit."

"Not only the Old Santa Fé Association, mainly of English-speaking residents," continues Mr. Bynner, "but also the Centro de Cultura and the Union Protectora of Spanish-speaking residents, are out shoulder to shoulder, building a wall against the attack."

"When the clubwomen of nine states combine into a group and decide that they want Santa Fé as a Summer refuge, a place where they may study and play and breathe clean air, a 'spiritual capital' to which they may add their own ideals of living and thinking—with so powerful an organization advancing, the artists and their fellow-citizens are no longer supine. They rally to the defense, they close the rusty gates."

At this point the reader should be told that one of the floats in the vivid parade during the September Pasatiempo, Santa Fé's Mardi Gras, was called "The Culture Club of Keokuk," a satire on a group of clubwomen held spellbound by a Swami.

Mr. Bynner does not put concrete blame on the "clubwomen of nine states," who thus seek to make Santa Fé popular and populous. Instead he philosophizes, at the expense of the other sex:

"As long as men are immature enough to organize their Rotarian or Kiwanian groups for the promulgation of culture, women, it seems must advance or mark time in the same way. One sex has to be approximately as foolish as the other. While male individuals lend themselves to collective banality, women individuals must keep pace; while the men have their lunches, their songs and their hours, the women must have their teas, their lectures and their minutes. It is all in the natural and amusing order of events."

More Than America's Share

"I have just added a handsome Corot to my treasures," a Back Bay gentleman remarked to his friend, according to the *Boston Transcript*.

"Not one of the forty-one hundred, I hope," returned the other.

"What do you mean?"

"I was thinking of the remark of a famous English expert and art critic: 'In his lifetime Corot painted nine hundred landscapes, five thousand of which are in the United States.'"

San Francisco Has Great Exhibition of American Painting



"Lady in Green Velvet," by Abbott Thayer, and "Portrait of Mrs. Augustus Saint-Gaudens and Her Son, Homer," by John S. Sargent. Lent by Homer Saint-Gaudens, Director of Carnegie Institute.

San Francisco at the California Palace of the Legion of Honor is having its first great comprehensive exhibition of American painting, which will continue through January. Other American museums, San Francisco private collectors and the big art dealers of the country have lent fine examples, and the beautiful museum built by the late Adolph B. Spreckels and his wife, Alma de Bretteville, on the heights overlooking the Pacific, is affording an aesthetic treat the city is enjoying in the fullest.

The exhibition was organized by Mrs. Cornelia B. Sage-Quinton, the director. From the *Examiner* we learn that pictures have been lent by the Metropolitan Museum of New York, the Detroit Institute of Art, the Worcester Art Museum, the Albright Art Gallery of Buffalo, the City Art Museum of St. Louis, the Cleveland Museum, the John Herron Art Institute of Indianapolis, Carnegie Institute of Pittsburgh, the Hackley Art Gallery of Muskegon, Mich., and the Cincinnati Art Museum, which provided a fine group of Duveneck's.

The dealers who lent works include the Macbeth Gallery, the Ferargil Gallery, the Kraushaar Galleries and the Milch Galleries of New York and the Vose Galleries of Boston.

Among the San Francisco connoisseurs who lent pictures are Herbert Fleishacker, Mrs. Alma de Bretteville Spreckels and Colonel Charles Erskine Scott Wood.

The best review of the exhibition to reach *THE ART DIGEST* is that of Junius Cravens in the *Argonaut*, who describes the display as "of great educational importance and of exceptional interest from many aspects. Not only do we find there many familiar paintings from collections all over

the country, canvases that some of us have seen in New York, Chicago, Detroit, Indianapolis and elsewhere, as well as reproduced in print, but a perusal of this collection has a chronological value leading one to and giving one a perspective of the trend of contemporary art. There has always been a 'modern art' and there always will be. Art is only modern today; tomorrow it is already old fashioned, merely another stone in the wall.

"This is more or less true, of course, throughout the history of the arts, but a representative collection of American paintings leads one to consider contemporary art with a more calm reserve, a more just consideration, for it gives one a glimpse of what it has come from and where it is going. This is not the least of the benefits to be derived from the current show.

"One of the sidelights is an opportunity to trace the influence of painters like Whistler. There is but one of his pictures shown, 'Study in Rose and Brown.' This happens to be one of our favorite examples of his work—but what figure painting by him is not? When we turn from it to J. J. Shannon's 'Miss Kitty' or to William Chase's 'Portrait of Mrs. Chase' and see the ghost of Whistler shadowing them darkly we know why Whistler is the master and why painters like Chase irritated him.

"Through more than two hundred canvases shown one may construct fairly completely the entire history and development of American painting during the last hundred years. William M. Hunt (1824-1879) is about the earliest painter represented. His 'Head of a Boy' has been contributed to the exhibition by Charles Erskine Scott Wood of San Francisco, and it is interesting to note fur-

ther that Colonel Wood has lent more canvases than have come from any other one source, about twenty in all.

"As in all such general collections, there are many examples of the illustrative or narrative school, photographically realistic. This school possibly reaches its intellectual and technical best, and therefore its least offensive expression, in such painters as Edwin Abbey: 'The Penance of Eleanor, Duchess of Gloucester' is a characteristic example of his work. But whatever may be said for or against Abbey and his contemporaries it is in the general type of painting that we find all the best reasons for revolt, for the birth of so-called Modernism in general. Paintings such as Gari Melchers' 'The Wedding' are stuffy and oppressive as tinted photographs. This type of painting ebbs low enough in things like 'The Cardinal's Portrait' by Toby Rosenthal, but it reaches its lowest worst in 'Nude' by William Paxton, which produces no emotion save a saccharine nausea. That such bad art as this should be hung in a representative American show is an affront to the intelligence of the public.

"But let us shudder, and turn to pay tribute to the many fine things shown, and to the many men represented who have contributed their best energies to the development of American painting, not alone through their own canvases but also through their endeavor to help and teach others. It is not possible to list them all here, but we note names like Kenyon Cox, Charles Hawthorne, Robert Henri, William Forsyth, Frank Duveneck and half a score of others in passing. Perhaps they are not all great painters, but they have woven something imperishable into our background through liberal giving of what they had to give."

France's Tribute

[THE ART DIGEST in the two preceding numbers presented American estimates of Monet. Here is a digest of the French view prepared by Mr. Hamlin.]

When an artist dies who, in his lifetime, was noted for painting a lily pond, or a haystack, or a cathedral, at different hours of the day in order to study and show the serial differences in the unity of light, it would seem natural to apply the same method to the man himself and view him under the rising and the setting sun of his day. But with Claude Monet the light came from within, and while the tributes which appeared in the Paris press on the day after Monet's death on December 5 paid some attention to his biography, one received little impression of a genius ripening under the rays of its surroundings.

Indeed almost the only adverse note, perhaps to be dismissed as a product of the moralistic school of criticism, was in itself an indirect tribute to the steel-like power of the man. M. Louis Vauxcelles, in *Excelsior*, believes that we want to know what an artist thinks of the universe, what ideas are in his mind behind the portrait or the landscape that he paints. "It is that which draws us to a Tintoretto, a Vermeer, a Mathias Grünewald, a Rembrandt, a Chardin, Delacroix or Cézanne. These artists . . . have in common one virtue which the Impressionist lacks: the human presence. Behind their work, they are there; we recognize them, and with them, ourselves. The man is too absent from the works of the great Monet."

But the artistic task which Monet saw before him was primarily impersonal and not such as easily to release or bring forward "the human presence." M. Jean Bortot, in *Le Journal*, quotes Tintoretto's saying that "one buys colors at the merchants, but not light," and then says: "If the task of the painter is to create from light, Claude Monet was the painter par excellence. Synthesizing all that which was form and contour, sacrificing purity of line to brightness of tone, he was properly speaking a magician of light." That same idea is developed by M. Henry Bidon, in the *Journal des Débats*: "He employs all the devices of magic. He decomposes colors, he subdivides matter in bright touches, he tears white to pieces prismatically, he passes boldly from the color seen to a certain color felt at the base of the real, but often brighter and truer. That is the technique of the series called the 'Mills' (1891). But that of the 'Water-lilies' is entirely different. There the strokes, far from remaining diversified, are blended, melted into a single substance of an infinite delicacy almost liquid, spread upon a very absorbent base. In the 'Cathedrals' it is the minute drawing of each stone that serves as a support for the light. One might say that, having to paint the three elements, air, water and stone, Claude Monet had sought three different processes, each suited to its object."

"He thus attained extreme refinement in analysis, but one must not forget that that light which modulates in all the colors is one and, giving to the canvases its unity, makes of them at the same time masterpieces of harmony, balance and construction, as were, before Monet, the Lorrains and the Turners. However paradoxical it may seem, one can paint light only on a solid architecture. Otherwise it wastes away and is lost. How firmly founded the 'Cathedrals' are and how

simple those paintings are in their complexity! . . .

"Each artist creates a world, Monet, escaping from earthly paths, built a universe of light. That light varies in stone and flower. It becomes the mist of the dawn around the 'Nettle Island.' It becomes snow at Vetheuil, poplar foliage beside the Epte. It becomes the fog of London and the smoke of the Saint-Lazare station. It takes on a thousand forms, resolves into all the colors of the rainbow; it is a dazzling cosmos and yet remains essentially itself. Monet has done to Nature what, in 'The Tempest,' the sea did to Ariel: purifying it of everything corruptible, he has changed it into something marvellous and brilliant."

That idea of changing Nature appears also in the tribute of M. Guy Mounereau, in the *Echo de Paris*: "It is not enough to say that Monet worked according to Nature; he burglarized Nature. He installed himself in the open field or beside a stream and followed, stage by stage, the transformations of the light."

"Courbet, who saw him one day setting up in a field a system of pulleys to manage the enormous canvas which was to become the 'Lunch in the Forest,' could hardly believe his eyes." That contrast of both character and methods between Courbet and Monet is also referred to by M. Thiébault-Sisson, in *Le Temps*: "The enthusiasm of Monet for the painter of Ornans cooled from that moment when Courbet, whom he had consulted about a study of a nude in the open air, advised him to paint the figure in the studio and later surround it with a background of foliage. Monet would not adopt the subterfuge. Intransigent as he always was, he ceased to ask advice from a master whom he continued to admire, but who refused to understand that the light outdoors can be studied only from nature, and from that moment he undertook to fly on his own wings."

Monet's unwavering devotion to his ideal is recognized also by M. Louis Léon-Martin, writing in *Le Petit Parisien*. After referring to the time when Renoir and Monet lived for a year chiefly on potatoes which they raised themselves, he says: "During more than 25 years (up to 1889), he struggled against the terrible difficulties of ordinary life, and he had, like his friends, the admirable courage to strive, to struggle not to die, without ever yielding anything of his ideal. Monet was one of those artists who cannot satisfy themselves by going to the public, but who find their pride and the fulfillment of their faith in raising the public up to themselves."

"For more than a quarter of a century," says M. René Chavance, in *La Liberté*, "his glory has been without a cloud. New schools have arisen. The law of reaction has given birth to conceptions opposed to those of the Impressionists. But Claude Monet remains unassailable in his grandeur." His identification with Impressionism is again remarked by, among others, M. Roger Dardenne, in *Le Figaro*; who, after calling Monet the most illustrious representative of Impressionism, says: "Perhaps no other one has pushed so far the analysis of color; the subtlety of his eye, his aptitude to perceive the variations of light and the most delicate nuances has perhaps never been equalled."

M. Albert Flament says in *L'Intransigeant*: "Monet, the contemporary of Rodin, died, at 86 years of age, the last of a heroic generation of unselfish, brave, vibrant men related to Delacroix and the romantics and

Another Holbein

Another romance of the auction room is related by the London newspapers. A painting sold at Sotheby's last May as a Sir Anthony More (Antonio Moro) and bought by Mr. Frank Sabin, the well-known dealer, for £5,000, has been authenticated by Dr. Wilhelm von Bode and other experts as a portrait of Queen Mary, daughter of Henry VIII, by Holbein. Dr. von Bode, who is head of the Kaiser Friedrich Museum, and the greatest living authority on Holbein, estimates the value of the portrait at £50,000, according to the *London Times*, and "assumes that it will be sold in America, where another Holbein recently fetched £60,000." [This refers to the picture bought by the Detroit Museum, already reproduced in THE ART DIGEST.]

This newly found Holbein was among the pictures belonging to the late Rosalind Countess of Carlisle. Mr. Sabin's perspicacity was keen, because a large number of picture dealers competed for the "Sir Anthony More."

"When it was acquired," says the *Daily Mail*, "it was covered by thick layers of dirty varnish which completely hid the brilliant blue background so typical of Holbein's portraiture. The whole picture is enamel-like in quality, and the features are drawn and modelled with that tenderness and delicacy of which Holbein alone held the secret. The Princess is depicted in a sumptuous dress of crimson-maroon velvet, from the widening sleeves of which protrude the slashed sleeves of the undergarment. The picture is in a marvellous state of preservation and has lost none of its pristine freshness and purity of color."

"It is the greatest artistic discovery of the century," Dr. von Bode is quoted as saying.

even further back Fragonard and Watteau, the bold precursors of the Gothic period. These two great Frenchmen, Rodin, Monet—who were never in the Institute!—deserve to be neighbors, since one caught the fugitive play of muscle and the other captured the light and the sunbeams. The Luxembourg Museum is too small. The walls of the Rodin Museum are sad and bare. What beautiful adornment it would be to hang there some Monets, Sisleys, Renoirs, Manets!"

December 9 in *Candide* a story of Monet is told. "Monet had in his studio some paintings of Cézanne, especially dear to the heart of his friend Mirbeau, a great enthusiast for the painter of Aix. One morning Mirbeau arrived unexpectedly at the studio of Monet. Amazement! The canvases of Cézanne were covered with a curtain. Just then Monet came in."

"What?" said Mirbeau reproachfully, "You are hiding your Cézannes now!"

"I am hiding them because I can't help it. They are so beautiful that if I look at them I despair of ever doing anything that will approach that ideal, and that discourages me from painting."

"Mirbeau was reassured. But it is not certain but that there was a bit of irony in that reply."

Monet Memorial for Boston

A memorial exhibition of paintings by Monet is planned by the Boston Museum of Fine Arts for the middle of January. In addition to the fine examples owned by the museum, there will be many loans.

London Critic Bemoans Sale of "Pretty Pinkie" to "Plutocrat"



"La Fontaine d'Amour" and "La Pipée aux Oiseaux," by Francois Boucher, which brought £47,250 at the Michelham sale. The former changed hands in 1887 for 920 francs.

Possibly the worst case of "mixed feelings" regarding an object of art ever put on record is that of the critic of the London *Sphere* who writes about "Pinkie and Plutocracy." According to him the Michelham sale "gave cause for head-scratching among the connoisseurs. Sir Thomas Lawrence has always in his own and the critic's estimation been ranked way down below his contemporary giants, and his picture, 'Pinkie,' the little girl who lived to be aunt to Elizabeth Barrett Browning, fetched £77,000, the highest price ever paid for a picture sold by auction. The stern critic does not like to go further than 'pretty'—with a hint of chocolate-boxy—in appraising the picture. But Mr. Duveen knows his own clients, and I fancy these hold my vulgar view of 'Pinkie,' which is as follows:

"If ever canvas was instinct with life, this picture lives and breathes. If ever the vehicle of oil paint spread on canvas has caught the wind as its blows, the light that dances in a mischievous child's eyes, the breath of life and joy in living, Lawrence in this picture achieves the miracle. You feel as you look at it that you could read small print by its light in the dead of night. The color of it is the color of sea downs on a May morning, the joy of it is of the joy of the first warm day of spring. And in the little girl's graceful figure are comprised whatever things are lovely, whatever things are pure in the minds of men.

"I can conceive running amuck financially for this successful 'chocolate box.' Like a slave girl in the market-place, the merchants with the money-bags peered at her, and doubtless he with the fattest purse acquired her through Messrs. Duveen, and will carry her overseas, and we shall never see her more, never again renew our youth in the light of her eyes. Pluto will take Persephone with him to the underworld and rob us of our spring—unless by a noble gesture he presents her to the National Gallery! So much for 'Pinkie.'

"If I were Midas (and until I am paid at American super-journalist rates I shall not be Midas), I should have gone bald-headed for pretty 'Pinkie,' and I should have allowed myself to be bled reasonably for

Gainsborough's 'Miss Tatton.' I should have shut my eyes and yawned when the Raeburn women came under the hammer, winked once or twice at Hoppner's 'Lady Louisa,' snored while Gainsborough's 'Master Heathcote' held the floor, and refused strong-mindedly to send a van for anything else, except Raeburn's 'Henry Dundas' at under £5,000. Such is the boorish Philistinism of the present writer.

"What is the lesson of this famous sale? Perhaps that the age of plutocracy has scattered to the winds our standards of criticism in art. For years the agent or dealer had been the severe art critic, and the price he paid for a picture was the measure of its artistic merit. Today he acts largely for the foreign plutocrat, to whom money is no object, who buys a picture bravely as he would buy a chintz, because he thinks it pretty and pleasant to live with, or buys it for its notoriety or historical associations. In neither case do the technical merits of the picture weigh heaviest with him, and only in the latter does he make his purchase as a possible investment. Accordingly the price paid for a picture is no longer necessarily a strict criterion of its severe merits. And this would suit me and other Philistines very well, if only it didn't entail the loss of our loveliest treasures."

In the aftermath of the Michelham sale much was written about the two Boucher panels, bought for £47,250 by Captain Jefferson Davis Cohn, who previously had paid £75,000 for the mansion in which the collection was housed. One of the panels changed hands in 1887 for 920 francs, or a little more than \$230.

"Bitterness of soul," says P. G. Konody in the *Daily Mail*, has been aroused among young British artists by the high prices of the Michelham sale. "They contend that it is absurd to suggest that a picture by Lawrence or Romney can be worth sixty or seventy times the sum that anyone is likely to pay for a picture by, say, Sir William Orpen or Mr. Augustus John. It is high time, they declare, that some regard should be paid to the living. . . . Yet by the transaction referred to large sums of

money are brought into this country from the United States, so that by this means something is done towards the restoration of our trade balance, and, what is more to the point, a good deal of this very money is being used in those directions which, it is believed, will best help the young British artist."

The London *Times* says editorially: "Should 'Pinkie' have fetched but a seventy-seventh part of her existing price, there would have been no more money set free for spending upon the work of living artists. But it is far from improbable that more than one amateur of the arts, who was this way and that dividing his slow mind about the purchase of a new picture, will be nerved by the story of 'Pinkie' to take the plunge. He will have the picture he likes; and, who knows? His descendants may make a large fortune out of it."

Walter Sickert, well known English painter, in the course of a letter to the *Times* contends that "such canvases would never have existed at all but for the fact that even the most fashionable portrait painter is only spurred to incessant production by the cruel necessity of making a living, and Lawrence, it is on record, needed this very spur."

Governor Alvan Fuller, of Massachusetts, who bought Romney's "Lady de la Pole" at the Michelham sale, has also acquired in Paris, says the Boston *Transcript*, two landscapes by Hubert Robert. He now has six Romneys and seven Hubert Roberts.

New Frescoes by Michelangelo

According to the *Magdeburgische Zeitung*, in the old monastery church of Apice, some frescoes have recently been discovered which apparently belong to Michelangelo. The frescoes are signed with 'Michel,' probably an abbreviation, because the letters are followed by two dashes. The technique in which the frescoes are painted is exactly that of the great Italian master. Experts of international reputation have been asked to make a thorough examination of the paintings.

Like a Bad Penny

Here is a story with a moral for painters, and the moral is: Don't cut them up, burn them.

In the summer of 1914, that year for starting wars, the French painter Charles Camoin, whose works sell readily and for good prices, took a look around his studio and decided to open hostilities against numerous pictures which were not up to his standard. One after another he adjudged canvases unworthy and destroyed them by cutting them into smallish bits with a sharp knife. More than sixty fell victim, and the remains he consigned to the garbage can.

"What was his utter astonishment," says the *New York Times*, "when he learned that many of his artistic efforts were included in a sale of the collection of Francis Carco, held in March of last year. M. Camoin immediately proceeded against the auctioneers and the court ordered the seizure of the revived paintings. In February of this year, other Camoin paintings mysteriously appeared at a Hotel Drouot sale, but they were sold as of 'unknown origin,' some for as low as 10 francs.

"M. Camoin then continued his investigations and now it appears that all the paintings which he so carefully cut to pieces have been wonderfully and mysteriously put together again and sold at prices which, absurdly enough, range from 10 francs to many thousands. Such prominent names as Rothschild figure in the list of those who now have Camoin 'destroyed' pictures.

"M. Camoin has brought suit to obtain his pictures, plus damages, and all the present owners have been ordered to appear in court to show cause why they should not give them up. Meanwhile, one of the dealers who purchased some of them has intervened with a suit on behalf of the 'Syndicate of Artistic Property' to protest 'for the general interest, against the moral right of artists to their works.'"

Knoedler's and Modernism

"It is a significant sign of the times" says the London *Sunday Observer*, "that Messrs. Knoedler and Co., a firm of American art dealers who in the past have devoted themselves almost exclusively to the sale of old masters of firmly-established fame and value—the great Impressionists already count among their number—are getting more and more interested in the work of living artists of the advanced school. The exhibition now on view at 15, Old Bond-street, is exclusively devoted to the art of the French neo and post-Impressionists. Derain, Bonnard, Matisse, Seurat, Signac, Utrillo, and Marie Laurencin now fill the walls formerly reserved for the great masters of past centuries.

"The inference is obvious, for it may be safely assumed that Messrs. Knoedler are out for business, not for propaganda. They have felt the pulse of the picture-buying public and have arrived at the conclusion that they are on safer ground in pinning their faith to those manifestations of living art which reflect the true spirit of our age than in supporting the tired rearguard of a moribund academic tradition."

Samuel O. Buckner Resigns

After sixteen years of service as president of the Milwaukee Art Institute, Samuel O. Buckner resigned, and the board of trustees reluctantly accepted his resignation

and adopted resolutions expressing their great regret. During his term of office Mr. Buckner presented to the institute the "Samuel O. Buckner Collection," consisting of thirty-eight paintings.

It Sounds Convincing

Harry Watrous, vice-president of the National Academy of Design, wrote it. Here it is:

"Lines and form of dynamic symmetry. Symphonious and intangible as a lyric by Chowsky. A subtle moaning on a sylvan lake in the pale moonlight, with lips to lips. Something undulating. Sensed, but not heard or seen. A spirit of the fourth dimension. An intrigue of color. A passion like the soul of the rainbow. Flitting by eyes that see not with the vibrating wings of the lunar moth. An appeal that reaches some inner chord and calls for tumid tears. But with a power and virility of the tropic pampéro. The touch of virgin genius, not suffocated by academic corruption. A self-expression sent by the Olympian gods. A smile from the soul, not the simper of a 'Mona Lisa.' Eyes that call. Lips that sear. A dream without sleep. A caress. Sweet death. Turn over to view the portrait."

Mr. Watrous calls it a burlesque on the new school of art criticism, "Appreciation of a Portrait by Mme. Virsky, of Ivan Tomsky, of the Bunsky Foundation." But Henry McBride in the *New York Sun* says:

"This is scarcely burlesque—it is the real thing. Charles Baudelaire, who had such deep insight into matters of art, said that all caricature should be based on sympathy, and Mr. Watrous' caricature is so sympathetic that it would not surprise in the least to find him enrolled shortly on the Bunsky Foundation staff. Clearly he has the gift."

Thunder in the Prelude

By way of prelude to her review of an exhibition Miss Dorothy Graffy of the *Philadelphia Public Ledger* said:

"An interesting game might be played by art lovers who visit exhibitions were they to conjecture from the quality and tone of a painting the character of the artist who produced it.

"It has been said that the artist gives himself away in everything that he does, although he is not conscious that he is telling tales out of school. If he be retiring and sensitive in spirit, his work is apt to reflect that tendency even though he bluster about like a bull in a china shop in order to cover his real personality.

"Many an artist who is thoroughly uninteresting to meet has within him an almost inexhaustible supply of subtleties and fancies, and it is upon these that he draws when he expresses himself in his work.

"Of course, there are artists who bluff in their art, but if their work is bravado or an imitation of the work of others, the hoax is almost always apparent, especially if one be bent on discovering the real personality behind the brush stroke."

The particular exhibition that Miss Graffy reviewed doesn't matter.

France Buys Startling Work

Van Dongen's portrait of Anatole France, that created such a stir before the novelist's death, has been bought by the French government and presumably will go to the Luxembourg. The artist makes the author appear to be melting away. "In it I seem to melt like cheese," said France.

In Atlantic City

Under the leadership of its president, James C. Rogers, a retired official of the Pennsylvania Railroad, the year-old Atlantic City Art Association seems determined to make of the resort a real art center for the sale of pictures and the fostering of art appreciation among the rich and the near-rich who go there for relaxation and pleasure.

The grand ballroom in the new Convention Hall, which is to be completed next summer, is to be the permanent home of the association, where continual exhibitions will be held.

In an exhibition last winter 112 pictures by Philadelphia artists were hung, and exactly 12, or 10 percent, were sold. This winter another display will be held in temporary quarters.

Dorothy Graffy, writing in the *Philadelphia Public Ledger*, quotes the object of the association as follows: "The establishing and maintaining, or securing the establishment and maintaining, in the city of Atlantic City, of an art gallery or museum for the exhibition of paintings and other works of art; the encouraging and developing in said city of the study of the fine arts and advancing the general knowledge of kindred subjects, and to that end furnishing popular instruction; and co-operating with the civic authorities in the adorning of the streets, avenues, parkways and other public places in said city with statues, busts and other works of art, either of a memorial nature or otherwise; and generally the promoting and fostering of a love for the beautiful in art and architecture in said city."

Mr. Rogers, writing to the *Public Ledger* of the enthusiasm now manifested, says:

"They begin to realize what I have been earnestly proclaiming during the past year, that Atlantic City stands apart from all other cities of the country in its ability to furnish inducements to the greatest painters of the world to send their works here for exhibition. Nowhere else can so many people—especially people of culture and wealth—be reached in the course of a year, for we have not only our own enormous floating population of 12,000,000 annually, but we have within four hours of our city, on the railroads, a resident population of some 15,000,000 people."

Evaluating America

Just how much of it they mean, and just how much is due to politeness, we would naturally like to know. Now there is Mme. Henry Lapauze, one of the governors of the Luxembourg and very prominent in French art circles, who recently came to America and who has given an interview to the *New York Times*. She is owner and director of the art magazine *La Renaissance*, and she will convey to her countrymen through it her idea of what America is doing in both the fine and industrial arts.

"America is not only collecting art but developing it," said Mme. Lapauze, and she asserted that France could learn more from America at present than America could learn from France. [Was that politeness?] She believes the inspiration has come from forces in this country with which the artist is surrounded and which will be responsible for America's future place in art.

"America in the twentieth century," she said, "is to the world what Rome and Athens were to the world of an earlier time." [And maybe that was not flattery.]

Contemporary Swiss Painting Revealed in Munich Exhibition



"The Delight," by Cuno Amiet, and "Sleeping Woman," by Theophile Robert, in the Munich exhibition of Swiss painting. The latter is an example of the "Neue Sachlichkeit" (New Objectivity) school.

At the present time the Glaspalast in Munich exhibits paintings of Swiss artists brought together by the Münchener Secession and the Münchener Künstlergenossenschaft. The leading Swiss artists, Giacometti and Amiet, the *Deutsche Kunst und Dekoration* points, out, "prove, as they did before, superiority, variety of expression and a powerful vision. Especially the freshness and liveliness which Amiet has retained are astonishing. His fresco-like picture 'The Delight' is not a bit sensitive, which often is a characteristic feature of Hodler's paintings. Amiet's rhythm is joyfulness and feeling for nature; his color, line and construction are a little decorative and over-ornamental; his style has something of a colorful carpet and an architectural frieze; but the totality is a picture in which light

serenity and sensual joy dominate. The painting 'Tree in Blossom' makes a strong impression, in this picture the world is seen as a garden.

"Also Giacometti's 'Morning Fog' and 'Snowy Park' are very impressive. This artist is in the main a paradisiac painter of landscapes, that is, he possesses a sense of feeling for demonic nature which expresses itself in a joyful gayness as well as in brooding sultriness and wintry or nocturnal depression.

"For these two great masters of nature, landscape is not simply a motive: they present, as soon as they picture a scene, a real religion of nature.

"Max Buri is represented by only two pictures; Maurice Barraud, whose creations are influenced by French artists, exhibits

among other pictures a charming 'Nude Figure' in delicate pastel-colors. Edouard Vallet prefers heavy and dark colors; Theophile Robert's pictures show the tendency of the *Neue Sachlichkeit*. The various landscapes of Max Brack ('Garden Nook'), Walter Clenin ('Landscape Near Bern') and Edward Boss ('In the Fields') show the clear and transparent atmosphere of the hilly country and a high plastic sense of form.

"There may be mentioned also the wonderful pictures of Ernst Morgenthaler, the characteristic creations of Johann Von Tschanner, the strong paintings of Hans Berger. The pictures of Viktor Surbek, Abraham Hermanjat, Alexandre Mairat, Reinhold Kündig, Willey Fries, Pietro Chiesa and W. L. Lehmann are also important."

Sandzen in Philadelphia

Philadelphia had a chance to see the work of Birger Sandzen, art idol of the plains states, in a comprehensive exhibition of his paintings, water colors and prints at the Art Alliance. The critics sought to analyze the very personal style of this Scandinavian who transplanted himself in Kansas.

"Nobody accustomed to viewing pictures could mistake one of his productions for a painting by an artist born in this country, and Sandzen's own individuality is so strong that a painting by him impresses itself on the memory and is not readily forgotten," wrote Francis J. Ziegler in the *Record*.

"Some there are who carelessly dub him a modernist, possibly because of his lavish use of pure color, but his work is more akin to the peasant art of Scandinavia.

"He is apt to handle his brush, whether it be dipped in oil paint or in water color, much as if it were a bit of colored chalk, building up his composition with lines rather than with masses; ignoring the half-tones and delicate nuances of color. This does not sound very attractive in print, but the result of this method in Mr. Sandzen's hands is a virile, entertaining canvas or a strong water color—a bit stark and unpromising, but very decorative and effective as an ornament to the wall.

"The disadvantage of his method lies in the fact that he seems in danger of becoming a slave to his own formula, and that

one of his works so closely resembles another that a collection of them tends toward monotony. Seen for the first time they are extremely fascinating."

Wetter Than Provincetown

A picture of bedraggled and bedrabbled American art students in search of sunshine to paint is drawn by Helen W. Henderson in a letter from Nice to the *Philadelphia Enquirer*:

"The chief colony which I have seen is that group of students which have been brought from Provincetown by their leader, Edwin Ambrose Webster. With a party of seven, he started forth in October, and after a few days in Paris, came down to a small Alpine village within a bus ride from Nice. The rain has prevented the students, as well as their professor, from doing much painting, as they are sun worshippers to such an extent that they do not paint grey days even when those are the only kind to be had.

"Mr. Webster is an accomplished artist, well-known in Provincetown, an exhibitor in the Sesqui-Centennial Exposition in Philadelphia. He is interested in the so-called modern movement and especially in the work of Gleizes, one of the leaders in Paris. His students have camped in the Alpine village, like gypsies, and the rainy days have been full of activities bearing on mere creature comforts, for one must learn how to live in these parts."

Flemish Landscape Art

Somewhat similar to the exposition of French landscapes held in the Petit Palais, Paris, about a year ago was the exposition recently held in the Royal Museum in Brussels, when about 400 paintings and drawings representing Flemish landscape art of the 16th, 17th and 18th centuries were brought together from all parts of Belgium.

This exhibition continued brilliantly, as M. Michel Benisovitch says in *Le Figaro Artistique*, the series organized there in previous years, when "French Painting in the 18th century," "The Italian Primitives," "The French Impressionists" and "The Northern Primitives" were the subjects. He remarks also that this exhibit should lead to a complete revision of our judgment of the 16th century in Flanders.

M. Paul Fierens, in *L'Art Vivant*, says that "one can follow the evolution of a branch of painting in which, since the 15th century, the Flemings have shown themselves particularly gifted—and they still are—and to which the greatest of their painters, Jerome Bosch, Brueghel, Rubens, Brauwer, gave decisive impulses, while a crowd of 'little masters' contributed their varied personal notes. . . . The gem of the Brussels exposition is a little Rubens of the Fritz Lugt collection, 'Countryside in a Storm,' one of those nothings which says everything."

THE ART DIGEST

Semi-monthly, October to May, inclusive; Monthly, June, July, August and September

Editorial and Circulation Offices
HOPEWELL, NEW JERSEYAdministrative and Advertising Offices
NEW YORK

358 Fifth Ave. 2 2 Wisconsin 9906

Published by THE ART DIGEST, INC.; Peyton Boswell, President; Helen Boswell, Secretary; Marcia Boswell, Treasurer.

Application for entry as second-class matter pending.

Subscription Rates, Yearly in Advance

UNITED STATES	\$1.00
CANADA	1.30
FOREIGN	1.40
Single Copies, 10 Cents	

Editor-in-Chief.....PEYTON BOSWELL

America and Great Britain.....	Peyton Boswell
France	Winthrop Hamlin
Germany and Scandinavia	Henry H. Heide
Latin Countries	Josephine E. Joy
The Near East	Sotirios S. Lontos
Russia	Mark Weinbaum
Poland	P. P. Yolles
Hungary	Emery Deri

Vol. I—1st January, 1927—No. 5

New Year's

The New Year is a time for surveys and forecasts.

Very few of us, I think, have reached a proper conception of the art future of the United States.

Economists know that the nation is now entering an imperial period; that as Rome was the center of the Mediterranean world, and later England the center of the Atlantic world, America is the center of the modern world of trade, lying as it does between the Atlantic and the Pacific.

The World War hastened, but did not cause, this economic process. It placed, a bit prematurely, billions of wealth in the hands of Americans. These billions are being invested in every spot on the earth where economic opportunity exists. The tribute that Roman governors in their rule caused to flow homeward from every part of the Roman world, these industrial exemplars of America will cause to flow to the United States. This may sound crude and heartless, but it is the truth.

When nations are enriched, a period of glorification in art ensues. Look at Greece, at Rome, and at Italy, when she was the trade center of the Medieval world; look at Spain, at Holland, at England.

What form will the art glorification of America take? What will it express? How fine will it be?

New Year's, 1927, is productive of thought to the art world. There are about 100,000 of us in a population of 120,000,000. The responsibility of an ideal sets before us a problem. Let us consider it.

—PEYTON BOSWELL.

Boston War Memorial

At a public hearing in the auditorium of the State House in Boston Guy Lowell and his associates presented to the Massachusetts special state commission a model and sketches of the proposed war memorial for Copley Square. The model met with universal approval, but a strong opposition has developed to the use of Copley Square as

Opportunists?

That American artists are "opportunists" and that the United States "stands for almost anything" is deduced by the critic of the London *Times* from the international exhibition held in London under the auspices of Mrs. E. H. Harriman.

"Six countries—England, France, Germany, Switzerland, the United States, and Mexico—are represented in the Multi-National art exhibition at the New Chenil Galleries, Chelsea," he writes, "and, as Mr. Clive Bell says in his very sensible remarks about nationality in art at the beginning of the catalogue, the circumstance is more important than the quality of the works. Before we can have comparison in merit we must have comparison in kind, and the scheme of such exhibitions initiated by Mrs. Harriman deserves every encouragement."

"That the general effect of the exhibition should be cosmopolitan rather than multinational was only to be expected, because in these days of rapid communication nationality is a shy bird—more evident in the breach than in the observance—and he would be a bold man who professed to place the pictures at sight. For one thing, 'France' now stands for 'School of Paris,' which includes artists of every race, from Swedish to Japanese; and if, as one supposes, race counts for more than political nationality in art, 'United States' stands for almost anything."

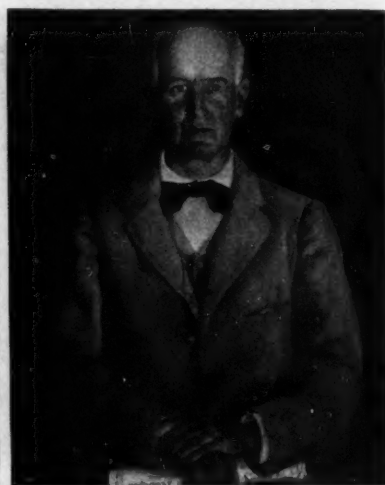
"But, making allowances for the general effect of cosmopolitanism, it is possible to distinguish more or less unconscious national tendencies. Whether they are well or ill composed the English pictures are inclined to be 'facy,' the French urbane, the German rather conscientiously unbeautiful or untidy, the Swiss heroic, the American opportunist, and the Mexican 'facy' again. The oddest effect of the exhibition, indeed, is to make the English and the Mexican pictures stand out by a similar particularity in the treatment of subject—the differences being mainly in subject and color. Allowing for these differences it would be possible to find English equivalents to the fine 'Mexican Landscape,' by Luis Martinez, and the little genre subject, 'El Chulo,' by Fermin Martinez. This may mean, of course, that English and Mexican artists are less affected by the formal intentions, originating in Paris, which have spread all over the world; but since English and Mexican artists frequent Paris it seems also to show that their powers of resistance are national or racial."

a site, lack of size and inharmonious surroundings being the basis. A block near the State House and an island in the Charles River basin were other locations suggested.

The plan of Mr. Lowell calls for a classic structure, Grecian in inspiration, about 160 feet in diameter and ninety feet in height. The memorial would be surrounded by thirty-six columns, with two entrances between them. Within a space of heavy patterned granite, would be the monument proper, in pink granite, within which would be a chapel or sanctuary, containing an altar before which a light would constantly burn. Surmounting the circular monument would be a bronze figure, nine feet in height, directly facing the Public Library, symbolic of the "Hope of the Future." The outside of the chapel would be adorned with sculptured figures and urns.

The cost of the project would be from \$1,500,000 to \$1,750,000.

Davey's "Galsworthy"



"John Galsworthy," by Randall Davey.

Mr. and Mrs. Cyrus McCormick, Jr., have presented the Art Institute of Chicago with Randall Davey's "Portrait of John Galsworthy" and it has been added to the collection of portraits of persons famous in the dramatic world that hangs in the lobby of the Institute's "Goodman Theatre." Others are Mrs. Siddons by Sir William Beechey; James W. Wallack, by Charles Robert Leslie; Junius Brutus Booth, by Thomas Sully; John Philip Kemble, by Martin A. Shee; and Lillian Gish, as "Romola," by Nicholas Fechin.

Mr. Davey painted Galsworthy last winter in the Southwest. It is described by the Art Institute's *Bulletin* as "in the more recent Davey style, with the heightened color, greater directness and simplification of forms that has come since this painter moved to the Southwest."

Boston Sculpture Show

The Boston Society of Sculptors at a recent meeting elected Cyrus E. Dallin president, and decided to hold an exhibition of their work at Horticultural Hall, Feb. 14-26, in connection with the exhibit of the Boston Society of Landscape Architects and Massachusetts Federation of Women's Clubs.

The idea is to show how the work of the sculptors will look when placed in gardens or in conjunction with architectural settings. This, says the Boston *Transcript*, should be a means of illumination to the public, "who forget how ornamental a piece of sculpture may actually be."

After May 1

After May 1, 1927, the subscription price of THE ART DIGEST will be \$2.00 a year, and single copies will be sold for 15 cents. Until that date new subscriptions will continue to be received at \$1.00 a year; but renewals at that price can not be accepted.

After careful consideration, the raising of the subscription price was decided on as a means whereby THE ART DIGEST in the season of 1927-28 can achieve its ideals in the work it has undertaken. Despite the universal approval it has met, and its astonishing success from the circulation standpoint, the editor knows how inadequate has been the presentation of the material that has come to his hands.

Water Colors

"Following the precedent of a year ago the International Society of Water Colors has sent its annual exhibition to the Cincinnati Museum and it is an excellent show," says Mary L. Alexander in the *Enquirer*. "The more one studies the display the stronger grows the impression that water colors are, more than ever, making themselves felt in the field of painting as much for their splendid singing color as their pictorial qualities.

"One or two of the artists have gone so far as to paint their water colors directly on canvas instead of on paper which is the usual custom. This method gives the texture of oil painting with the added beauty of luminous color, produced only with the water medium. In methods of application many variations of technique are visible although the general aspect attests the prevalence of pure transparent color. Some of the paintings are handled with impressionistic boldness, while on the other hand, some are executed with pointillistic finesse. What is most noticeable is that the small sized water color is a thing of the past, if this exhibition is a criterion. Most of the painters have smashed into big surfaces with as much boldness and accuracy as a painter in oil."

According to Miss Alexander, Cincinnati artists agreed that "John Whorf had the best display for pictorial beauty as well as brilliant handling and handsome color." This John Whorf of Boston is the artist whom F. W. Coburn was quoted as praising so highly in the last ART DIGEST.

Washington Aquarelles

"The Washington Water Color club's exhibition is open at the Corcoran gallery," says Ada Rainey in the *Washington Post*. "This is its thirty-first annual exhibition. It seems to improve with its maturity. This is one of the best shows it has had in a long time.

"Most of the water colors are by Washington artists, although there are several paintings by well-known out-of-town artists, among them Charles W. Hawthorne, Jane Peterson, Yarnell Abbott and Elinor M. Barnard.

"The place of honor on the wall facing the entrance is held by a brilliant painting entitled 'The Orange Sail,' by Jane Peterson. This has the accustomed strength of the vital Miss Peterson, but is broader and we prefer to think even more vital than her usual work. Just under it is a 'Still Life' by Elinor M. Barnard. It would take a strong water color to 'stand up' to the work of Jane Peterson. That this still life is successful under this test is the more remarkable. Two water colors on either side are by Edgar Nye, who continues to get stronger and more interesting."

Denver's Art Interest

A compilation of facts about the Denver Art Museum reveals that the museum's membership has virtually doubled in little more than a year's time, says the *Chicago Evening Post*. On July 1, 1925, the museum had 834 members. Today the list exceeds 1,500 and is constantly growing. Interest in art activities is shown by the fact that during the exhibition of sculpture by Maillol and prints by Matisse and Picasso from Sept. 15 to Oct. 15, sales totaling more than \$2,000 were made.

Moffet Wins Association's \$1,000 Prize



"The Longshore Fisherman," by Ross Moffet.

Ross Moffet with his "Longshore Fisherman" was the winner of the \$1,000 prize at the second semi-annual exhibition of the Chicago Galleries Association. Altogether \$7,700 in awards was distributed, the jury being composed of Felix Russman, William S. Schwartz and Thomas Hall for the artists and Charles H. Worcester and Hubert Burnham for the trustees of the association.

The other prizes included \$500 to Anthony Angarola for "Slavish Dwelling" and to Wellington J. Reynolds for his "Portrait of Miss Clara Moores;" \$400 to Claude Buck for his "Christmas Eve," Paul Trebilcock for "Patrick MacFarlane" and Frederic Tellander for "In the Upper Berkshires."

Five prizes of \$300 each were awarded to Oliver Dennett Grover for "New England Elms," George Ames Aldrich for "Winter, Normandy," Oscar E. Berning-

haus for "Ball Game, Taos Indians," John Stacey for "Along the Sound" and James Topping for "Scattering Clouds." Four prizes of \$250 went to Edgar S. Cameron for "El Mirador," Anna Lynch for "Of Earth's Treasures," Karl A. Buehr for "Autumn in Vermont" and Frank C. Peyraud for "The Lily Pond."

Ten prizes of \$200 each were awarded to Susan Ricker Knox for "Reflections," John E. Phillips for "Indian Hunters, Taos," Wallace L. DeWolf for "Carpet of Gold," Charles Sneed Williams for his "Portrait of George Arliss," Rudolph F. Ingerle for "Morning in Hickory Nut Gap," J. Allen St. John for "A Street in Old Fez, Morocco," Anna Lee Stacey for "Along a Bruges Canal," Gerald Frank for "Decorative Still Life," Charles W. Dahlgreen for "A Spring Morning in Brown County" and Pauline Palmer for "Pals."

Claude Monet

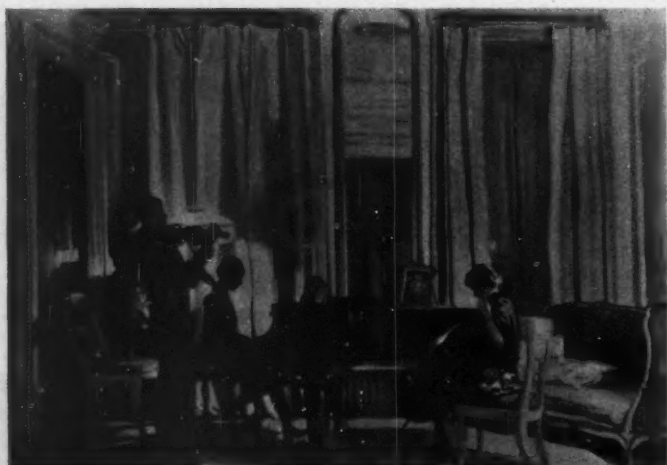
Master! we bow before you, and your name
Shall go resounding down the halls of time.
You sought for truth, and finding it found fame;
You showed us in the humble the sublime.
You made a blind world see, and showed to all
How haystack and cathedral, at your touch,
Flamed into glory. All things great and small
Held beauty for your eager heart to clutch.
Now you are gone from us, great heart, clear eyes
That held such noble vision, you are gone,
But still your torch will guide our blundering feet;
Even through grief's darkness your voice bids us rise,
Nor count the battle lost, for it is won
If we but hold to truth, nor fear defeat.
—Lilla Cabot Perry in Boston "Transcript."

Sues Mrs. Whitney

Mrs. Harry Payne Whitney has been sued for \$80,672 by Miss Katherine Minahan, fine arts commissioner of Orange, N. J., for services she claims to have rendered to Mrs. Whitney in connection with the proposed erection of the "Embarkation Monument" in New York harbor as a companion war memorial to the "Debarcation Monument" unveiled last June at St. Nazaire, France.

Miss Minahan, according to her own story, says the *New York Sun*, is a sort of clearing house between sculptors with art to sell and municipalities desiring beautification. More than four years ago, her complaint states, Miss Minahan thought out the plan for a dual international war memorial, the embarkation theme for New York and the "debarcation" scheme for the lonely tip of the St. Nazaire Peninsula. According to her complaint Miss Minahan suggested this plan to Mrs. Whitney, and with the latter's consent has worked for four years upon it. Now, she alleges, the New York end of the plan has been dropped without her consent.

Toledo Adds a Johansen to Collection



"Little Trio," by John C. Johansen.

"Little Trio" was one of the pictures in Toledo's fourteenth annual exhibition of paintings by American artists that particularly appealed to the art lovers of that

city, so it has been bought and added to the permanent collection of the Toledo Museum of Art. It is typical of the style of the artist, John C. Johansen.

Art's Old Story

Sometimes the subject of art, by its sheer human interest, can appeal to the morose readers of the tabloids. Much was made in the New York papers of the award to Palmer C. Hayden, negro house cleaner and window washer, of the first prize (\$400) in fine arts of the Harmon Foundation and the Commission on the Church and Race Relations of the Federal Council of Churches.

Hayden, 33 years old, and a native of Widewater, W. Va., never let any but a few of his friends know of his artistic efforts, according to the New York Times. "He painted for the joy of it, and not because he hoped to win any great appreciation of his efforts. But when five of his paintings were submitted to the Foundation, depicting water scenes near Portland, Me., Haverstraw, N. Y., and other nooks the jury decided that he had done unusual work for a man with so little training and subject to such a handicap of limited opportunity."

Hayden does not intend to let the cash award, though he considers it a small fortune, "swell his head," according to the *Evening Post*. "He will continue to earn his living by doing cleaning work. He also plans to go on living in his tiny studio at 29 Greenwich avenue. Though this studio measures hardly more than six feet square, Hayden not only does his painting but has his sleeping quarters there. As this cubicle contains all his possessions, including scores of paintings, it is necessarily crowded. In one corner is a single bed which can be so folded that it takes scarcely more room than a large chair.

"It sure is crowded in here," Hayden remarked, "but I get this place for \$3 a week and I am willing to make some sacrifice to be able to continue my art. If I spent too much for a room I wouldn't have money for paints and canvas, and I would rather have the paints and canvas than more room."

Hayden served eight years in the army, then became a New York mail carrier, but the long hours interfered with art and he decided on a more menial job for freedom.

Installment Art

"Shall art—real art—be sold on the installment plan? It is an important question," says the New York *Evening Post* in an editorial. "Formerly, when it was the ambition of every well-to-do citizen to maintain an establishment, there were many square yards of bare walls to be covered and nothing was so available or so decorative as pictures. Competitive buying resulted and the artists flourished.

"But conditions changed. The old-fashioned home passed. People began living in apartments, which offered little room for indulging in pictures, and interest in this use of art declined. With the hope of restoring that interest, a group of progressive artists suggests the cultivation of 'the mass buying of paintings' through the sale of really good pictures on the installment plan. They contend that many persons who have formed the habit of buying in that way will readily buy good canvases and be improved automatically.

"Naturally, old-fashioned artists are shocked. They protest that it places art on the same plane with cheap automobiles, self-playing pianos, ukuleles and washing machines.

"Nothing of the sort. If there is any cultural value in a painting it cannot be destroyed by the way in which it is purchased. Any plan that leads to the dissemination of art is commendable. People in general are quite capable of learning to appreciate good paintings. Why should the possession of works of art be left to overnight oil millionaires or successful speculators?"

"Yale Tapestries" for Yale

Edward S. Harkness has given to Yale University the set of Elihu Yale English chinoiserie tapestries, woven by Vanderbank, royal weaver, about the year 1700. A daughter of the man whose benefactions founded Yale College married Dudley North, son of Baron Guilford, who was the original owner of the set. Her descendants have owned them ever since. They depict Indo-Chinese scenes.

A Broken Dream

There is food for much thought in the following taken from Arthur Millier's page in the Los Angeles Times:

"At a recent meeting of the Arts and Crafts Society, a quiet speaker drew gasps of astonishment from the assembled designers in response to his almost blasphemous utterances. In some minds he also aroused a sympathetic response, and there must have been much hard thinking in many heads since that very quiet speech.

"The speaker was Kem Weber, head of the designing department at Barker Brothers, and the gist of his speech was this:

"Too many of you artist-craftsmen are sitting off in your little corners bewailing the passing of medieval handicraft, uselessly gnashing your metaphorical teeth at the soulless machines which turn out the standardized furniture and decorative articles of the twentieth century.

"This is all wrong. You are trying to pit your strength against the juggernaut of the age, but it is too strong for you. My message to you is that machines, soulless as they may seem, are new tools waiting for your use. They can do work with far greater perfection than your old hand-tools could do. You should get acquainted with the tools of your own age if you ever hope to do work which adequately expresses and fits that age."

"This, of course, was rank heresy, for handicraftsmen quite often feel that they alone are keeping alive that sensitive relation of the maker and his product which marked the decorative arts of the past.

"That is a fine thing to do," said the speaker, "but while you are doing this the great industries which manufacture furniture and decorative materials are turning out ugly products for the lack of designers willing to fight for their belief that factory-produced objects should also be beautiful and fitting."

"Modern furniture production has been a matter of copying and adapting old designs. There has been little art in it. The last fifteen years in Europe have seen a growing change. Period designs have found rivals in entirely modern creations.

"Weber recently returned from an eastern trip which took him to the markets of New York and the factories of Grand Rapids. For the first time in history, he noted, an American furniture factory is offering handsome prizes in a competition, for furniture which must be characteristically American but not of any 'period.'"

Millenium in Hotel Art

A hotel whose rooms are adorned with real prints by recognized artists!

That such a miracle is to be accomplished is the almost unbelievable announcement of the Chicago *Evening Post*. The new Stevens Hotel in Chicago is the name of the enterprise. "About 6,000 etchings, dry points, wood block prints and linoleum cuts by Americans, and some by French, British, German and various continentals, with a selection of modern Japanese block prints, have already been chosen and purchased.

"None but good prints have been selected. Preference has been given to the work of Chicago artists and the American painter-etchers and block-print designers. For example prints by Bertha E. Jaques, Rose Crossman, Pescheret, Willimovsky and a host of familiar engravers were mentioned by Norman Tolson, the decorator."

Martin A. Ryerson Gives Japanese Paintings to Chicago



Japanese paintings of the Tosa School—"Genji, Josan-No-Miya and Prince Kaoru" (left), "The Flight of the Sparrow" (center), and "Genji and Oborozukiyo" (right)—given to the Art Institute of Chicago by Martin A. Ryerson.

Martin A. Ryerson has just given to the Chicago Art Institute a set of three Japanese paintings of the Tosa school that are assigned to the early part of the Tokugawa period (1603-1868). Each deals with an incident of "The Tale of Genji," a tenth century novel.

Formalism and stiffness, in conformity with the life and dress of the time, characterize these works. "The stiff conventionalism used to depict the costumes of

courtiers developed from the fact that the robes of both men and women were voluminous, and of the heaviest brocades," says the Art Institute's *Bulletin*. "Since the women often wore fifteen or twenty garments, one over the other, the drapery naturally fell in stiff, set lines. Faces of both men and women were heavily painted, and shaven eyebrows were replaced by two painted dots on the forehead. This mask-like effect the Tosa painter gains by what has well been called the 'thread-like eye' and the 'key-

like nose,' giving the effect of an expressionless face.

"A naïve innovation resorted to by the Tosa school is the leaving off of roofs in order to depict the interior of buildings, thus exposing not only the scene within, but the floors and frame constructions, the mats covering the floors, the rolled-up bamboo curtains and the overhanging latticed eaves. Unnecessary detail is blotted out by bands of clouds painted in varying shades of gold, flecked with bits of gold."

"Blurb"

THE ART DIGEST is not supposed to have any opinions of its own, but when a critic like Ada Rainey, of the *Washington Post*, swallows a "blurb," "hook, line and sinker" as the saying goes, consistency ceases to be a virtue. She says of Josef Sigall, who has somehow obtained permission to paint the portrait of the President of the United States and Mrs. Coolidge:

"Sigall is the possessor of many medals and decorations for his work, among them being the knight of the Order of Franz Josef, knight of the Iron Cross, Order of Signum Laudis and Cross of Gold with crown and medals. When only twenty-one years old he was chosen from a group of prominent painters to paint what afterwards became the favorite portrait of the former kaiser of Germany."

This is press matter, picked up, as the experienced newspaper man (not "journalist") would say, but Miss Rainey is entitled to some extenuation from the fact that two New York newspapers used the same stuff and, what is more, printed Sigall's photograph, which Miss Rainey didn't.

But to return to Miss Rainey: "Sigall has lived in Argentina since a small boy, although a native of Poland. He recently has been painting in Los Angeles in his studio at the Ambassador Hotel, which is a favorite with artists."

Now the editor of THE ART DIGEST was a resident of Los Angeles when Sigall opened his "studio" on the commercial floor of the Ambassador, and he refuses to believe that this "studio" was a "favorite with artists," because he heard what many of the earnest and honest-to-goodness painters of Los Angeles said about Sigall's art.

Also he heard the famous argument between Earl Stendahl and Sigall as to wheth-

er the management of the Ambassador had a right to let a "studio" to the latter without paying the former a commission on the profits (since he had the gallery rights) and he saw the way Sigall patted Stendahl on the back (quite literally) and mollified him into acquiescence by saying (very repeatedly) that it would be "all right."

And if a committee named by the National Academy of Design, the Society of Independent Artists and the Rotary Club of Rising Sun, Iowa, will agree that Josef Sigall's portraits are art, the editor of THE ART DIGEST will agree to eat this entire edition of his magazine.

Won't Miss Rainey please reproduce Mr. Sigall's "photograph" of William G. McAdoo?

Something New, Yet Old

Here is something from the Rome correspondent of the *Christian Science Monitor* that should be of interest to art lovers who travel:

"Calabria and Apulia are the two southernmost provinces of Italy, and are scarcely ever visited by foreigners, or even by Italian travelers. There is a strange custom among tourists coming to this country to limit their visits to the well-known spots, and never go farther south of Naples, except perhaps for a short visit to Sicily.

"That the important ruins of Magna Graecia are as important as are those of Rome, Naples and other familiar towns has just been revealed by a party of archaeologists who visited the two provinces and surveyed Sybaris, Monopoli, Torre Egnazia, Metaponto, Taranto and other numerous ruined sites of antiquity, and who declared that Italian archaeology of the future will find its richest field there."

Bellows' Estate

George W. Bellows, who died on Jan. 8, 1925, left a gross estate of \$132,058, according to the appraisal filed in New York. His net estate was valued at \$120,033, and passes to his widow, Mrs. Emma S. Bellows of 146 East Nineteenth Street.

Eighty-eight paintings, including some of his most famous works, are listed in the appraisal as being worth \$56,750, a figure which in art circles is regarded as less than a quarter of their market value. Thousands of lithographs, appraised at approximately \$2 each and said to be in poor condition, are valued at \$11,628, while cash on hand at the time of Mr. Bellows' death and due him for paintings amounted to \$13,496.

The estate held \$20,992 in stocks and bonds, including some worthless shares in several theatrical ventures, says the *New York Times*. Real estate is appraised at \$8,000, consisting of land and a dwelling in Woodstock, N. Y. Mortgages, notes and accounts amount to \$13,078 and personal effects, including paintings and lithographs, are listed at \$77,091.

While none of his paintings is appraised at more than \$3,000, one of his most famous works, "Emma and Her Children," appraised at \$3,000, was sold to the Boston Museum shortly after the artist's death for a price reported to be \$22,000.

"Ringside Seats" was valued at \$1,200; "Little Girl in White," \$1,000; "Both Members of This Club," \$1,000; "River Front," \$1,000 and "Anne," \$1,000. "Introducing John L. Sullivan" was valued at \$800 and "Dempsey-Firpo" at \$1,200. These figures, say dealers, are merely nominal, as all of them are well-known works.

Besides his widow, Mr. Bellows' two children, Jean, 10 years old, and Ann, 13, survive him.

Stojana

Four one-man exhibitions are now being held in the galleries of the Chicago Art Institute and will be open until January 24—a Mary Cassatt memorial, paintings by Rene Menard, paintings, drawings and wood-carvings by Gjura Stojana, and paintings by William Ritschel. The factor of newness is alone possessed by the Stojana show. This is the way the vital C. J. Bulliet writes of it in the *Evening Post*:

"Exuberance bursting all bounds and running riot without restraint is the first impression the young Serbian gives the visitor to the two galleries devoted to the first Chicago showing of his work. His art vision sweeps the entire orient, ancient and modern. He has seen everything, has been delighted with everything, and is eager to tell about it in paint and in carved wood. Japan, China, India, Assyria—all are jumbled in his brain in a gorgeous hodge-podge—along with the fringe of the orient—ancient Egypt, that is to say, and Africa, and the islands of the Pacific and of the Indian ocean.

"Paul Gauguin is one of Stojana's idols. Gauguin, however, had not the magnetic power to hold him for long. Stojana runs off after an African primitive—inspired by that same Gauguin, whom, however, Gauguin assimilated. Or, he is lured by one of the old gods of India, or fascinated by a Japanese print-maker, or enthralled by a carver of ornaments on a Babylonian temple, or enchained by the vision of an Egyptian retainer of an art-loving Pharaoh.

"Stojana does everything astonishingly well, but the bewildering array of his work does not indicate a great artist—as yet. When he paints like Gauguin, he does nothing more than produce an imitation of Gauguin, startling, but still an imitation, and inferior to the master. Picasso, when he painted like the Umbrian Piero produced not an inferior Piero, but something distinctively Picasso. Moreover, Picasso improved on Piero, just as Cézanne improved on Sebastiano del Piombo, on Rubens and then on El Greco. Stojana, however, . . . is still young in years, and younger still as an experimenter in paint. His talent is vitally alive, fairly seething. When he learns to control his inspiration, to confine it in the severe grooves even the 'wildest' of the great masters have for themselves, then Stojana will do big things."

Illinois "Art Survey"

Adopting the slogan that "brick and mortar have never made a city," the Illinois Academy of Fine Arts has advanced a plan to evaluate the literary, dramatic, musical and artistic resources of the cities of the state. It is starting with Springfield, where its first exhibition of Illinois art is on display in the State museum. Belief that the campaign starts something brand new, that will be carried to other states of the land, was expressed by Mrs. Mary E. Aleshire, originator of the plan, and the academy's exhibition director.

The art survey of Springfield will be in charge of Mrs. E. E. Hagler, and will be published by the Springfield Chamber of Commerce. Works of art to be seen in Springfield, including art in civic buildings and churches, extraordinary private collections, statuary, names of art societies and studios there, the number of traveling exhibitions that go there, names of artists living there, will be some of the material.

Lavery's Gift



"At the Pump," by William Conor.

Sir John Lavery has presented the Brooklyn Museum with William Conor's "At the Pump," which was included in the British artist's first exhibition in America, at the Babcock Galleries, New York. Mr. Conor is one of the younger men whose work has attracted attention in England.

Cleveland's New Redon

"The famous French artist, Odilon Redon, is to be represented at the Cleveland Museum of Art by a second noted picture, Portrait of Mlle. Violette H., recently acquired," says Jessie C. Glazier in the *Plain Dealer*. "Together with the 'Orpheus,' which is rated by Walter Pach as the finest thing Redon ever did, this gives our Cleveland museum a representation of his works more important than that of any other museum or even than that of the Luxembourg galleries of the artist's native France.

"The dreamy figure of a young girl, embowered in flowers, is the theme of this newly acquired pastel. The girl's long, soft brown hair, her gown of light green with touches of gold and the soft crimsons, violets and greens of the flowers and foliage, which seem symbolic of her youth and innocence, form a delightful color scheme."

He Bought a "Raphael"

The dangers of buying "Old Masters" was stressed by Mr. Walter Clark of the Grand Central Galleries in New York while speaking in Chicago recently at the Logan-Goodman dinner, says the Boston *Transcript*. A rich American, he relates, "went to Italy and purchased from an obscure dealer a 'Raphael.' The American knew that Italian law prevented an old master from leaving the kingdom, but the dealer said the law could be circumvented by painting a rough landscape over the Raphael, and removing the landscape on arrival in America.

"This was done, and upon reaching his home city the American handed the painting over to an expert picture cleaner. In due time the anxious purchaser received the following message from the restorer: 'I have removed the landscape, then the Raphael, and have got down to a portrait of King Emmanuel. What shall I do now?'"

Too Much Name

The recent purchase by the Boston Museum of an exceedingly large "Adoration of the Magi" by Tintoretto draws this protest from Harley Perkins, critic of the *Transcript*:

"The sound of great names has not been without its influence in creating a semblance of liking. The Grand Opera School of Art is a safe vogue. It is simpler, though not exciting, to follow along in its wake than to stem the currents of contemporary expression. Any picture which bears the name of Rembrandt should be worthy, in passing, a gasp of admiration.

However, it pays in the long run to be fairly critical. Recently there was exhibited in this city a very bad painting with the name of the greatest of all the Venetians, 'Titian,' carved in huge letters upon the frame! Minneapolis acquired not long ago a painting by this master, which in staggering price alone was comparable to other productions by him.

"The Museum of Fine Arts has now secured a large canvas, the magical name of Tintoretto supposedly supplying 'the unforgettable sensation of purple and golden greys and wine tones with deeper gold beneath' of paintings by the florid Venetian which are secured for all time by European galleries. 'Paintings by the Old Masters are difficult to obtain,' says the Museum notice of purchase.

"What of it?" one might be pardoned for replying.

"The firm strength of a Cranach portrait hanging near, and another by Goya of his son make the surface of the 'Adoration of the Magi' appear soggy and its drawing insecure."

Who Said "Provinces?"

Until January 15 an exhibition of 25 paintings by William S. Schwartz, of Chicago, is being held at Madison, Wis., in the Historical Library, under the auspices of the Madison Art Association. Now a critic in Madison, Wis., should not be expected to be sophisticated as to all the "isms" and crotchets of art, so the following from a writer in the *Wisconsin State Journal* gives all the more pleasure:

Artists cannot be plagiarists nor imitators. No artist ever deliberately followed the preceding schools with precision. On the other hand, no great artist has been a true iconoclast. In the art of William S. Schwartz is to be found plenty of sound tradition but no end of stirring invention. This young painter, with the heritage of Russia in his backgrounds, finds a congenial and sympathetic program in the abstractions of contemporary expression. He creates an emotional output in keeping with his Russian childhood, but is neither a nationalist nor realist; he is a universalist, a modernist.

"Mr. Schwartz is a musician—song is the vocation of his life, but his natural gifts gave him the genius to visualize song through the medium of color. His rich melodic variations and his symphonic organizations of shapes, tones, masses and colors are visible concerts."

New York Season

The multiplicity of exhibitions in New York is causing the critics to fill their pages mainly with uninteresting "notices," probably in the effort to give representation to all the dealers whose cards fringe the art pages. Forbes Watson in the *World* heads his department, "Pictures, Pictures Everywhere." Search reveals high spots.

* * *

The Metropolitan Museum has opened its new gallery of nineteenth century decorative art, and Margaret Bruening writes in the *Evening Post*: "Nothing that was ever said about Victorianism could be so had as this terrific demonstration of its artistic standards in interior furnishing and decoration. They are all here—the horse-hair sofa, the what-not, the weirdly realistic sculpture (usually called 'statuary') and many other accompaniments of home adornment, from elaborate gilt frames for simpering family portraits to the prized ant-macassar protecting Victorian furniture.

"It is a terrible reflection to consider that this reign of horrors succeeded the charming decor of the eighteenth century."

Henry McBride in the *Sun*, however, is not so harsh with the "Age of Innocence." "It now appears that it was by no means so unattractive as we thought, when first we had escaped from it, and portions of it we would gladly return to, if we dared."

* * *

Fifty seasons ago the firm of Durand-Ruel held its first exhibition of Impressionist paintings in Paris, and in celebration of that event it has now arranged a splendid display of twenty-one examples by the same artists, in its New York galleries. On January 9 it will open a Monet memorial exhibition.

The original Impressionists of 1876 were Monet, Pissarro, Sisley, Renoir, Cézanne, Guillaumin and Berthe Morisot. "The exhibition," says Helen Appleton Read in the *Brooklyn Eagle*, "gave the group the prestige of showing under the management of a well-known firm, but it did not dispel the contempt with which their art was regarded by critic and public. It was not until the late '80's that understanding criticism appeared and not until the '90's that their pictures were bought."

One of the paintings in the original exhibition, Monet's "La Seine à Argenteuil," is included.

* * *

The firm of Jacques Seligman & Co. has opened splendid new quarters at 3 East 51st street, and part of the space is taken by De Hauke & Co., newcomers to New York. The De Hauke Galleries had an auspicious opening by showing a remarkable collection of pencil drawings by Ingres, made during his pilgrimages to Italy in 1820 and 1824. They are mainly studies of the antique. "What remarkable virtuosity in setting down minute detail!" exclaims the *Brooklyn Eagle*. "What fineness and beauty of line (the famous Ingres line) they display! . . . The power of concentration achieved by reducing form to a single pure line gave him the equipment, amounting almost to virtuosity, for painting portraits with such remarkable simplicity and force."

The exhibition proved so tempting to Royal Cortissoz that he wrote a column and a half in the *Herald Tribune*.

* * *

Harley Perkins in the *Boston Transcript* and Henry McBride in the *New York Sun* both hold aloft the standard of modernism

Bob Chanler's "Retrospective" Show



"Avian Arabesque," by Robert Chanler.

A retrospective exhibition covering thirty years of the art of Robert Winthrop Chanler and filling two large rooms was a feature at the Grand Central Galleries. His recent flair for portraits was not taken very seriously by the critics, who much preferred his screens. For a decade, the *Brooklyn Eagle* pointed out "a Bob Chanler screen or panel, a room decorated with Chanler designs, was the last word in exclusive and ultra decoration."

The *Times* refers to Chanler as "a Gargantuan worker. Virtually all of these screens and panels have been loaned, and it is enough to say of them that they are the most decorative affairs of their kind that

this chronicler has seen in a long time."

According to the *World* Chanler's efforts are "in the direction of what might be termed scrumptious decoration. He could cover the walls of a theatre or the walls of an opera house, and his screens scream out with the kind of riotous regardlessness that has given to Mr. Chanler in this well controlled epoch of art a position quite his own."

"When he holds his hand and gives to a composition the right unity he makes a screen or a panel having a charm of its own and a distinctive place in contemporary American art," observes the *Herald Tribune*.

in their columns. Now what shall be said of the hospitality of Henry McBride? He has treated Harley Perkins roughly. He has written in a particularly Henry McBride way of the exhibition of water colors shown at the Rehn Galleries by a Boston group composed of Marion Monks Chase, Carl G. Cutter, Charles H. Pepper, Charles Hopkinson and HARLEY PERKINS.

"One or two things these artists have in common," says Mr. McBride. "All are bold workmen. They mean you to see everything from the far side of the room and succeed in having you do so. It may all be part of the famous Boston aloofness.

"Also, all of them expand their sizes just a shade too much. Each consciously and with a clearly defined premonition of the picture gallery deliberately chose the largest piece of Whatman in their portfolios and said, 'I am going to do a great water color.' Now confidence is admirable, and ambition is admirable but premeditation makes murder and water colors doubly heinous in the eyes of the law.

"It's possibly due to having the awful example of Dodge Macknight in their town. Dodge Macknight is the Boston best seller, and any little boy or girl who grew up in Boston would naturally try to copy all of his precedures unless they had the sharp corrective of a New York exhibition early in life. Neither Mrs. Chase, Mr. Cutter, Mr. Hopkinson, Mr. Pepper nor Mr. Perkins got here soon enough, it appears, but having got here, of course we shall all now do the best we can for them. One thing in particular I should like to tell them,

for it is a thing that couldn't even be whispered in Boston, and that is that here in New York we consider a lot of Mr. Macknight's monotony is due to the fact that he so generally uses the same sizes of paper. . . .

"Of this group Mr. Hopkinson has the most knowledge and is the best known. Mr. Cutler is the most modern, Mrs. Chase the most literary, Mr. Pepper is the most dramatic, and Mr. Perkins has the least disdain for atmosphere."

The other New York critics praised the show highly. But why quote them? Boston is used to praise for her water colorists.

* * *

Concerning the paintings by Gerald Leake at the Ferargil Galleries, the *Times* says: "Mr. Leake is of the Ouida-Michael Arlen school of romantic poetics. His world is twilight gray and pregnant with melodramatic romance. In his canvases dreamy nude and draped ladies pose in the official exalted attitudes, as symbols of Mr. Leake's pretty day dreams."

Anent the Leake show, Mr. Cortissoz in the *Herald Tribune* observes that "the 'subject picture' is neglected in the United States, as though the 'art for art's sake' slogan brought back from Paris years ago had killed all imaginative ambition. The average painter would reject with scorn the idea that he might also be a poet, a romanticist. Well, with his genius for these roles, Arthur B. Davies has made a position for himself that is unique, and we rejoice to see that Mr. Leake has the courage to follow his example."

THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

[Copyright by THE ART DIGEST]

Laguna Beach, Cal.

LAGUNA BEACH ART ASSOCIATION—
Jan.—Paintings by Laguna artists.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
Jan.—International Photographic Exhibition.
Jan.-Feb.—Modern French water colors; architectural and allied arts exhibition.
Feb.—National exhibition miniatures, auspices Cal. Society of Miniature Painters; McDonald Wright; Morgan Russell; Gordon Craig; Duncan Gleason.
March—International exhibition, Print Makers Society of California; paintings, Thomas Eakins.

AINSLIE GALLERIES (BARKER BROS.)—
Jan.—Paintings by Inness, Wyant, Murphy.
Feb. 1-17—Paintings by Maynard Dixon.
March—Exhibition, Contemporary Californians.

BILTMORE SALON—
Dec. 27-Jan. 20—"Painters of the West."
Jan. 24-Feb. 12—Memorial exhibition, Charles M. Russell.
Feb. 14-March 5—Kathryn Woodman Leighton.
March 7-26—Jack Wilkinson Smith.
March 28-April 16—Clyde Forsythe.
April 18-May 7—Aaron Kilpatrick.
May 9-28—Barse Miller.

CANNELL AND CHAFFIN—
Jan.—Paintings by American artists.
Feb.—Paintings by William Ritschel.
March—Water colors, Marion Kavanagh Wachtel.

Oakland, Cal.

OAKLAND ART GALLERY—
Jan.—"Twenty Modern European Artists."
Feb.—Fifth Annual Exhibition.
March—Paintings, "Society of Six."
April—Paintings, Zubiaurre brothers.
May—Macdonald Wright; Russell.
June—Walrich pottery.

Pasadena, Cal.

PASADENA ART INSTITUTE—
Jan.—Pasadena Soc. of Artists; Ada Champlin; Hanson Puthuff; Haldane Douglas; R. N. Burnham.
Feb.—Exhibition by Pasadena Artists.
GRACE NICHOLSON'S GALLERIES—
Jan.—Cole Collection, Tibetan portraits.
Jan. 17-31—Miss A. F. Patterson; Ida Curtis.
Jan. 26-Feb. 12—Zubiaurre brothers; Victor Charretton; Aaron E. Kilpatrick.
Feb. 14-28—Marie B. Kendall; old masters.
March—Chinese and Persian art; under-sea paintings, Zarh Pritchard.

San Diego, Cal.

FINE ARTS GALLERY—
Jan.—"The Blue Four," Kandinsky, Feininger, Jawlensky, Klee; exhibition from Grand Central Galleries; Blanding Sloan.
Feb.—and annual exhibition, Southern Cal. artists; etchings loaned by H. W. Foote.
March—Mrs. Jesse C. Locke memorial; Spanish and American etchings from Keppel's.
April—Woodcut designs, Gordon Craig; oriental rugs; stage decorations.

San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR
Dec.-Jan.—1st exhibition, selected American paintings.
BEAUX ARTS GALLERY—
Jan. 1-15—Paintings, Lucien Labaudt.
GUMP GALLERIES—
Feb. 17-March 7—Paintings, Zubiaurre brothers.

Denver, Col.

DENVER ART MUSEUM—
Jan.—Paintings, Mr. and Mrs. Botke; Camera Club; "Paris Prize" designs, Beaux Arts Ins.
Feb.—Church art; art for children.
March—Japanese prints; coinage.
April—Persian pottery.

Hartford, Conn.

WADSWORTH ATHENEUM—
Jan. 3-30—The 1926 accessions.

Washington, D. C.

CORCORAN GALLERY OF ART—
Dec. 18-Jan. 16—31st annual exhibition, Washington Water Color Club.
Jan. 23-Feb. 20—36th annual exhibition, Society of Washington Artists.

GORDON DUNTHORNE—
Jan. 5-25—Ernest Haskell; Alice Huger Smith.

Atlanta, Ga.

ATLANTA ART ASS'N (HIGH MUSEUM)—
Jan. 9-23—Exhibit, Southern States League.

Savannah, Ga.

TELFAIR ACADEMY, ARTS AND SCIENCES
Mch.—Exhibition, Am. Fed. of Arts.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—

Dec. 9-Jan. 24—Survey of print accessions.
Dec. 21-Jan. 24—Special exhibitions, Rene Menard, William Ritschel, Gjura Stojana, Mary Cassatt; Arts Club of Chicago.
Jan. 1-15—Early American glass, auspices Antiquarian Society.
Jan. 27-March 8—Chicago Society of Etchers.
Feb. 3-March 8—31st annual exhibition, Artists of Chicago and Vicinity.
March 15-April 17—Exhibition, auspices Arts Club of Chicago; 150 paintings from European section Carnegie International; paintings, Giovanni Romagnoli; New Mexico Painters; sculpture, Paul Manship.
April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum.
June 7-21—School of the Art Institute.
June 25-Aug. 15—Chicago Architectural Exhibition League.
July 15-Sept. 15—Exhibitions, H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware.

ARTS CLUB OF CHICAGO—

Jan. 4-18—Persian exhibit; Brancusi sculpture.
Jan. 21-31—Fergusson; Gregoriev.
Feb. 1-15—Biddle; Braque; Picasso.
Feb. 17-27—Laufman; Albert Bloch.
Feb. 3-March 8—Chardin.
March 4-16—"50 Prints of the Year."
March 15-April 17—Walt Kuhn.
April 28-May 30—Redon.

CHICAGO GALLERIES ASSOCIATION—

Dec. 20-Jan. 8—Modernist art, William Schwartz, Angarola, Minnie Harms Neebe.
Jan. 13-29—Geo. A. Aldrich, Oskar Gross, Edw. Grigware.
Feb. 4-18—Stark Davis, Roy Collins.
Feb. 24-March 10—Anna Lee Stacy, John F. Stacy, Maynard Dixon.
March 15-April 2—Charles Dahlgreen, Frank V. Dudley.
April 5-23—Modernist art, Josephine Reichmann, Agnes Potter Van Ryn.
May-June—Semi-annual exhibit, artist members.

MARSHALL FIELD GALLERIES—

Jan. 10-22—Chicago No-Jury Soc. of Artists.
CHESTER H. JOHNSON GALLERIES—
Jan.—Paintings by Leopold Surwege.

THOMAS WHIPPLE DUNBAR GALLERIES—
Jan.—Paintings by Louis Kronberg.
Dec.-Jan.—Etchings, Warren Davis, Ryder, C. A. Schutz.

HAMILTON PARK CLUB HOUSE—
March—Exhibition, Chicago Society of Artists.

Decatur, Ill.

DECATUR ART INSTITUTE—
Jan.—Oils, sculpture, All-Illinois Society.
Feb.—Paintings, Henry S. Eddy.
March—Women Painters and Sculptors Soc.
April—Group from Newhouse Galleries.

Springfield, Ill.

SPRINGFIELD ART ASSOCIATION—
Jan.—Women Painters and Sculptors Society.
Feb.—Paintings by California Artists.

ILLINOIS STATE MUSEUM—
To Jan. 20—The Illinois Academy of Fine Arts.

Fort Wayne, Ind.

FORT WAYNE MUSEUM—
Jan.—Thumb box show, Columbus Art League.
March—Water colors, Ohio artists.
April—Paintings by Richmond, Ind., artists.
May—Adams Garber, Higgins, Scudder.
June—Fort Wayne Art School exhibit.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
Jan.—Forty-third Annual Exhibition of American Oils; "One Hundred Am. Etchings."
Feb.—Indiana Society of Architects.
March—Indiana Artists and Craftsmen; "Fifty Prints of the Year."
Apr.—Ritschel; Bohm; French drawings, litho's.

Louisville, Ky.

J. B. SPEED MEMORIAL MUSEUM—
Jan. 15-29—Opening exhibition by Louisville Art Association.

New Orleans, La.

ISAAC DELGADO MUSEUM—
Feb.—Landscapes, Theodore J. Morgan.
March—26th ann'l show, Art Ass'n of N. O.
May—Exhibition, Southern States Art League.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
March—Annual Photographic Salon.
April—Annual exhibition.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—
Dec. 14-Jan. 30—Sculpture, Ronnebeck; busts, Gaffey; prints, Ernest Watson; Canadians.
Feb. 8-March 6—Annual exhibition, Baltimore Water Color Club; Italian black-and-whites.

March 9-April 3—Modern American paintings from Duncan Phillips Collection.
April 16-May 12—Fifty prints of the year.
May 3-29—Bellows memorial exhibition.
MARYLAND INSTITUTE—
Jan. 16-30—Paintings by Margaret Law.

Boston, Mass.

MUSEUM OF FINE ARTS—
Jan. 5-Feb. 1—Sculpture, Paul Manship.
Feb.—Juliana Cheney Edwards col. of paintings.
March 1-20—Society of Arts and Crafts.
Apr. 6-19—Paintings, Copley Society.

BOSTON ART CLUB—
March 16-31—Society of Water Color Painters.

SOCIETY OF INDEPENDENT ARTISTS—
Jan. 16-Feb. 6—First annual exhibit at 40 Joy St.

SOCIETY OF ARTS AND CRAFTS—
Feb. 15-28—Photographers' Guild.
April 1-14—Weavers' Guild.
April 15-30—Wax miniatures, Ruth Burke.
May 1-14—Needleworkers' Guild.

CASSON GALLERIES—
Jan.—Old masters; Bellows lithographs.

HORTICULTURAL HALL—
Feb. 16-28—"Sculpture and Gardens," joint exhibition by Boston Society of Sculptors, Boston Society of Landscape Architects and Mass. State Federation of Women's Clubs.

GUILD OF BOSTON ARTISTS—
Dec. 27-Jan. 8—Paintings, Charles Bittering.
Jan. 10-22—Paintings, Lilla Cabot Perry.
Jan. 19-Feb. 8—Water colors, Sarah C. Sears.
Jan. 24-Feb. 5—Paintings, Edmund C. Tarbell.
Feb. 7-19—Paintings, George L. Noyes.
Feb. 9-March 1—Water colors, Aiden L. Ripley.
March 7-19—Sculpture, Cyrus E. Dallin.
March 21-April 2—Paintings, Gertrude Fiske.
April 4-16—Paintings, Charles Hopkinson.
April 18-30—Paintings, Ernest L. Major.

DOLL & RICHARDS—
Dec. 29-Jan. 11—Water colors, C. Scott White.
Jan. 5-18—Pastels, Kate Leah Cotharin; water colors, Charles Emile Heil.
Jan. 12-25—Paintings, A. Sheldon Pennoyer.

ST. BOTOLPH CLUB—
Jan. 17-31—Woodward, Sutton, Lavalley.
Feb.—Ripley, Bate, Keyes, Walsh, Parke.

Northampton, Mass.

HILLYER ART GALLERY—
Jan. 4-12—"Fifty Prints of the Year."

Wellesley College, Mass.

FARNSWORTH MUSEUM—
Jan. 5-Feb. 1—Reproductions of Modern Art.
March—Etchings by Lucy Dodd Ramberg.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
Jan.—Annual Exhibition, Michigan artists.
Feb.—French artists, 1830-1927.
Apr. 13-May 30—Annual American art.

JOHN HANNA GALLERY—
Jan. 24-Feb. 7—Henry R. Poore.

WILLIAM O'LEARY GALLERIES—
Jan.—Jap. prints, panels; Whistler; Haden.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
Jan.—Paintings, Gustave Cimotti; rugs.
Feb.—Annual exhibition from Chicago Art Institute; Chicago Society of Etchers.
March—N. Y. Soc. of Painters; 100 etchings.
April—Henry R. Poore; Ethel F. Mundy.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
Jan.—Grand Rapids artists.
Feb.—New York Society of Painters.
March—Paintings from Chicago's 39th annual.
April—Paintings, Henry S. Eddy.

St. Paul, Minn.

STEVENS ART GALLERY—
Jan.—Works by St. Paul artists.
Feb.—Flower paintings, Mrs. Barnes.

Kansas City, Mo.

CONRAD HUG GALLERIES—
Jan. 17-31—Harry L. Hoffman.
Feb. 1-14—Joseph Birren.
Feb. 15-28—Ward Lockwood.

St. Louis, Mo.

CITY ART MUSEUM—
Jan.—Paintings by DeWitt and Douglas Parshall.
Feb.—Max Bohm memorial; William Ritschel.
March—Paintings by George Bellows.
April—Students, St. Louis School of Fine Arts.
May—Exhibition of coins.
May and June—Cornelius and Jessie Arms Botke.

ST. LOUIS ARTISTS' GUILD—
To Jan. 10—Annual exhibition.

SHORTRIDGE GALLERY—
Jan.—Joseph Birren; European etchings.
Feb.—Paintings, George Ames Aldrich.
March—Paintings, Henry R. Poore.

Lincoln, Neb.

NEBRASKA ART ASSOCIATION—
Jan. 1-22—Architectural exhibition.
Jan. 22-Feb. 5—Etchings and wood blocks.
March 18-April 1—Paintings from Metropolitan Museum.
April—Norwegian paintings, W. H. Singer.

Omaha, Neb.

ART INSTITUTE OF OMAHA—
Jan.—George Bellows memorial.

Montclair, N. J.

MONTCLAIR ART MUSEUM—
Jan.—Paintings by the "Cragmoor Group."

Newark, N. J.

NEWARK MUSEUM—
Jan.—Recent gifts to museum.
Feb.—Ballard collection, oriental rugs.
March—Art Center of the Oranges.
June—Contemporary American paintings, J. Ackerman Coles bequest.

Albany, N. Y.

INSTITUTE OF HISTORY AND ART—
Jan. 7-27—Paintings, Alice R. Huger Smith.

Brooklyn, N. Y.

BROOKLYN MUSEUM—
Jan. 9-31—Woodcuts by Gordon Craig.
Jan. 29-Feb. 27—International exhibition of water colors, pastels and drawings.
BKN. SOCIETY MINIATURES PAINTERS—
March—Annual exhibition, Hotel Bossert.
PRATT INSTITUTE—
Jan. 6-22—Paintings by Olaf Olsen.
Jan. 27-Feb. 16—"The Painters and Sculptors."
Feb. 22-March 11—Marines, Whitney Hubbard.
March 13-24—"Fifty Books of the Year."
To Dec. 20—Water colors, A. O. Lamplough.
March 30-April 27—Bkn. Society of Artists.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
Jan.—Buffalo Soc. Artists; Camera Club.
Feb.—International Modern Exhibition.
April 24-June 19—Selected American paintings.

Elmira, N. Y.

ARNOT ART GALLERY—
Jan.—Paintings by Sigurd Skou.
Feb.—Etchings by Alfred Huty.
March—Water color flower subjects.
April—Water color exhibition.

New York, N. Y.

AMERICAN FINE ARTS BUILDING—
Jan. 3-16—American Water Color Soc. and N. Y. Water Color Club; N. Y. Soc. of Painters.
Jan. 23-Feb. 13—Annual exhibition, Allied Artists of America.
Feb. 14-March 7—36th annual exhibition, National Ass'n of Women Painters and Sculptors.
March 25-April 18—102nd annual exhibition, National Academy of Design.
METROPOLITAN MUSEUM OF ART—
Dec. 4-Jan. 5—American industrial art.
Jan. 17-Feb. 7—Modern Swedish decorative art. Jan. (begins 10th)—Embroidered waistcoats.
GRAND CENTRAL PALACE—
Feb. 21-March 5—Forty-second annual exhibition, Architectural League of New York.
PUBLIC LIBRARY—
Jan.-Feb.—Mary Cassatt's drypoints and color prints; Isaac John Greenwood Collection; Seymour Haden Collection.
THE ART CENTER—
Jan. 1-30—International Cotton Exposition.
Feb. 1-15—Paintings by 12 Japanese Artists.
Feb. 1-28—Commercial printing, American Institute of Graphic Arts.
April 24-30—New York Sketch Club; Guild of Bookworkers.
May—Annual Exhibition of Advertising Art.
June—International Salon of Photography.
MUNICIPAL ART GALLERY—
Jan. 9-Feb. 14—An. exhibition, Ass'n for Culture.
Feb. 19-Mch. 6—"The Painters and Sculptors."
SOCIETY OF INDEPENDENT ARTISTS—
March 11-April 3—11th annual exhibition, Waldorf-Astoria Hotel.
NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)
March 27-April 11—Margaret Law.
SALMAGUNDI CLUB—
Jan. 21-Feb. 4—Annual auction exhibition.
Feb. 11-March 4—Annual oil exhibition.
March 12-30—Annual water color show.
MACBETH GALLERIES—
Dec. 28-Jan. 10—Mystic (Conn.) group.
Jan. 11-31—Landscapes, Chauncey F. Ryder.
Feb. 1-14—"Thirty Paintings by Thirty Artists."
KNOEDLER GALLERIES—
Dec. 27-Jan. 8—Water colors of flowers, Mrs. A. Stewart Walker.
DUDENSING GALLERIES—
Jan. 3-22—Paintings by William Schulhoff.
Jan. 24-Feb. 12—Paintings by Arnold Wiltz.
Feb. 14-March 5—Paintings, Clarence Johnson.
March 7-26—Glazed terra-cotta, Carl Walters; paintings, E. B. Ulreich.
March 28-April 16—Thelma Cudlipp Grosvenor.

April 18-May 7—Paintings, Zubiaurre brothers.
INTIMATE GALLERY (Anderson's)—
To Jan. 15—Recent developments by John Marin.

WILDENSTEIN GALLERIES—
Jan.—Modern paintings, Ingres to Picasso.

THE NEW GALLERY—
Dec. 21-Jan. 8—Paintings by Merton Clivette.
Feb. 15-March 5—Paintings by Thomas H. Benton; mural designs, History of America.

FERARGIL GALLERY—
To Jan. 10—Paintings by Lucile Howard.

BABCOCK GALLERIES—
Jan. 3-18—Water colors by Stan Wood.

WEYHE GALLERY—
Jan.—Paintings by Alfred Maurer.

HOLT GALLERY—
To Jan. 8—Small paintings by great artists.

N. Y. LEAGUE FOR HARD OF HEARING—
Jan.—Paintings, Pauline B. Williams.
Feb.—Landscapes, Natalie Peck.

ARTISTS GALLERY—
Jan.—Paintings by John Carroll.

HENRY REINHARDT & SON—
Jan. 15-31—Loan exhibition of old and modern masters, El Greco to Matisse.

SOCIETY OF ARTS AND CRAFTS—
March 1-10—Photographers' Guild.

April 16-30—Weavers' Guild.
May 16-30—Needleworkers' Guild.

F. VALENTINE DUDENSING—
Jan.—Retrospective exhibition, Henri Matisse.

Rochester, N. Y.

MEMORIAL ART GALLERY—
Dec. 15-Jan. 23—Gifford Beal; Tibetan paintings; Women Painters and Sculptors; coinage.

Syracuse, N. Y.

SYRACUSE MUSEUM—
Jan.—Etchings, statuary, Emil Fuchs.
Feb.—Modern wood block prints.
March—Intern'l water color exhibition.
April—Canadian painters, 60 canvases.
May—Paintings by Emma Ciardi.
June—Adams, Garber, Higgins, Scudder.

Akron, O.

AKRON ART INSTITUTE—
Jan.—Enneking exhibition.
Feb.—Exhibition, Adams, Garber, Higgins.
Mch.—Dayton Soc. of Artists; Del. River Artists.
April—Ohio Water Color Society.
May—Exhibition, Akron artists.

Cincinnati, O.

CINCINNATI ART MUSEUM—
January—Ohio Water Color Society.
March—Work of Ohio-born women.
May—Thirty-fourth Annual Exhibition.
A. B. CLOSSON, JR., CO. GALLERIES—
Jan. 17-29—Paintings, Charles C. Svendsen.
Feb. 14-26—Paintings by Reginald Grooms.
Feb. 28-March 12—Paintings by Frank Myers.
TRAXEL GALLERIES—
Jan. 3-8—Caroline Lehmer.
Jan. 10-22—Harry Thokler.
Jan. 29-Feb. 12—Cincinnati Women's Art Club.

Cleveland, O.

CLEVELAND MUSEUM—
Jan. 4—Feb. 14—For'n section Carnegie Int'l.
May—Cleveland Society of Artists.
June—Contemporary American paintings.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
Jan.—N. Y. Society of Painters.
Feb.—"Fifty Prints of the Year;" black-and-whites, Columbus Art League; Photo-Pictorialists of Columbus.
March—Paintings from the Sesqui-Centennial.
April—Historic textiles from Brooklyn Museum; theatre art and masks.
May—17th annual exhibition, Columbus Art League; paintings, Harry J. Westerman.

Dayton, O.

DAYTON ART INSTITUTE—
Dec. 31-Jan. 26—Persian Shawls; Birdseye View of Coinage.
Jan. 4-23—Ohio Women Painters.
Jan. 25-Feb. 18—Loan show, portraits of Daytonians.
Jan. 28-Feb. 17—Bronze reproductions, Greek, Roman; wax portraits, Ethel Frances Mundy.
Feb. 30-Mar. 14—C. O. Woodbury's etchings, lithographs; Joseph Pennell lithographs; Persian pottery.
Mar. 15-Apr. 4—C. and J. A. Botke, paintings.
March 16-April 6—Institute Teachers Exhibit.
Apr. 6-24—Swiss pictures, Albert Goss.
April 8-29—Illuminated MSS. and old maps loaned by Dr. Fred. B. Artz.
Apr. 30-May 25—European posters.
June 7-28—N. Y. Society of Painters.

Toledo, O.

TOLEDO MUSEUM OF ART—
Dec. 15-Jan. 16—Fajestad exhibition.
Jan.—Black-and-Whites, Italy-America Society.
Feb.—Dewitt and Douglas Parshall; Ohio water color show; Toledo Camera Club.
March—Canadian artists.

April—Ninth annual Toledo exhibition.
June-Aug.—15th an. exhibit, American paintings.
MOHR GALLERIES—
Dec. 11-Jan. 5—Modern American paintings.
Jan. 5-15—Helen J. Niles.
Feb. 15-March 1—Harry Leith-Ross.
March 1-15—Chester Hayes, French landscapes.
March 15-April 1—Henry R. Poore.
April 1-15—The Athena Club.

Portland, Ore.

PORTLAND ART ASSOCIATION—
Jan.—John Burkhart photographs.
Feb.—Paintings by Thomas Eakins.
March—Elinor Merrill collection of textiles.

Philadelphia, Pa.

PENN. ACADEMY OF THE FINE ARTS—
Jan. 30-March 20—122nd. annual exhibition, Pennsylvania Academy of the Fine Arts.
PHILADELPHIA ART ALLIANCE—
Jan.—Paintings by John F. Follinsbee and R. Sloane Bredin; contemporary American prints, sculpture and paintings, including works by Lathrop, Garber, Spencer, Colt and Adolphe Borie.
THE PRINT CLUB—
Jan. 3-17—"Fifty Prints of the Year."
Jan. 19-29—Prints of cats by modern masters.
SOCIETY OF ALLIED ARTS—
Jan. 1-15—Work by Mason, Lovegrove, Stewart, Sutton, Molind, Till, McKinney, Mann.
ART CLUB OF PHILADELPHIA—
Jan. 7-27—Mrs. Arrah Lee Gaul Brennan.
Feb. 4-25—"Ten Philadelphia Painters."
March 4-25—Burt Vaughn Flannery, Robert Riggs and associates.
April—Exhibition by painter members.
ART ALLIANCE—
Dec. 10-Jan. 1—Water colors, Birger Sandzen.

Erie, Pa.

ART CLUB OF ERIE—
Jan.—Paintings by five artists.
March—Exhibition, Erie artists.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
Feb. 10-March 10—Annual Exhibition, Associated Artists of Pittsburgh.
March 19-April 17—Annual photographic salon of the Photographic Section of the Pittsburgh Academy of Science and Art.
WUNDERLY BROTHERS—
Dec. 6-20—Frank Gardener Hale, jewelry.

Providence, R. I.

R. I. SCHOOL OF DESIGN—
Jan.—Early R. I. Furniture made by John Goddard; early American portraits.
Feb.—"Fifty Prints of the Year;" John F. Weir memorial exhibition.
PROVIDENCE ART CLUB—
Dec. 7-26—Annual show, little pictures.
Jan. 4-16—Hope Smith, Drury, Frazier.

Charleston, S. C.

GIBBES MEMORIAL GALLERY—
Apr. 7-May 1—Seventh annual exhibition, Southern States Art League.

Chattanooga, Tenn.

CHATTANOOGA ART ASSOCIATION—
Jan. 1-15—Frank Alvah Parsons' students.
Jan. 15-31—Modern art Dudensing Galleries.
Feb. 15-March 1—Philadelphia artists.
March—Illustrations.
April—Loan exhibition.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
Jan.—Canadian artists; drawings, Lillian W. Hale; wax miniatures, Ethel Frances Mundy; Edith Rockefeller McCormick's historic looms.
February—Paintings from Metropolitan Museum; Turkish and Indian shawls.
March—Max Bohm.
April—George Bellows Memorial.
May—William Ritschel; "100 Etchings."
June—New York Society of Women Painters.
July and August—Taos Society of Artists.

Houston, Tex.

MUSEUM OF FINE ARTS—
Jan.—Grand Central Art Galleries exhibit.
Feb.—George Bellows Memorial.
March—Theodore J. Morgan; Boyer Gonzales.
April—Matisse drawings and etchings.

Fort Worth, Tex.

FORT WORTH MUSEUM OF ART—
Jan. 5-Feb. 5—Annual exhibition of paintings.
May 5-June 5—20th annual, Texas Artists.

Ogden, Utah.

FINE ARTS GALLERY—
Jan.—Hafen collections.
Feb.—LeConte Stewart.
March—Group exhibition, 36 artists.

[Concluded on next page]

Germans in Paris

Taking as a starting-point the exposition of Helmut Kolle's works in the Galerie Bing, Paris, M. André Warnod, in *Comœdia*, discusses briefly contemporary German painting, of which he says there is very little information in France, where it is known almost entirely through the inadequate medium of photographic reproductions.

"But a movement in painting exists," he says. "Who has not heard of Expressionism, that banner which, after the war, waved over almost all the artistic activity and was the subject of elaborate works? Yet Expressionism appears to us in France only through Georges Grosz, who is not a painter but a satiric draughtsman.

"Expressionism has been followed, as a reaction, by the movement 'Neue Sachlichkeit,' a title which may be translated by 'Nouvelle Objectivité' (or New Objectivity) and which aims at direct reproduction, absolutely faithful to the object. But a pictorial movement should be manifested in works (as were Impressionism and Cubism in France), and these German schools are distinctive chiefly for discussions and commentaries.

"Nevertheless there are German painters. Carl Einstein, in a book which attracted much attention over there, drew up a list of them and gave the leading positions to Nolde, the group 'Die Brücke' (The Bridge), Heckel, Otto Mueller, Pechstein, Schmidt-Rottluf, Kirschner, Feiniger, Karl Hofer, Paula Modersohn-Becker, Franz Marc, Macke, Kandinsky, Klee, Kokochka, Grosz, Beckmann, Dix. These painters belong to various schools and have different talents.

"Kokochka is the most widely known. There are also Hofer and Schwitter, Max Leiberma, who represents German Imperial art, and the pupils of Matisse, of whom Rudolf Levy is the most notable.

"As for Ernst and especially Paul Klee, much more interesting than Ernst, they are claimed by our super-realists. Paul Klee is very representative, of a nature quite characteristic of German painting, a nature born of an ardent desire to escape from oneself, to attain to inaccessible heights. It is that which we find again in the painting of Helmut Kolle.

"Helmut Kolle is a young man, physically weak and of poor health, who seeks pas-

Spain's "Cervantes"



"Cervantes," by Juan de Jauregui.

If only Shakespeare had had a Juan de Jauregui, like Cervantes, his contemporary, the Anglo-Saxon race might have the pleasure of looking on the authentic lineaments of its greatest author. The portrait, above reproduced, has been acquired by the Academy of the Spanish Language, according to the *London Illustrated News*. It was painted from life in 1600, or five years before "Don Quixote" appeared. Shakespeare was then coming into the full glory of his power as a dramatist (the next year he wrote *Hamlet*). The English and the Spanish were not fond of each other in those Elizabethan days. The Dutch and the Flemings carried on portraiture in England, and it was a Flemish memorial sculptor who carved, after Shakespeare's death, the clumsy and oily bust in Holy Trinity Church, Stratford, which ranks with the grotesque Droschout engraving as the only two possible likenesses of the many that from time to time have been "discovered."

sionately to bring out force and power in his painting. There is in his art a burning frenzy. Because of that he is a very interesting painter, also by virtue of his very true artistic qualities, helped by a restless and keen sensitiveness.

"But has Germany many painters like Helmut Kolle? We are told no, and that Germany is much better represented by her architecture and her decorative art than by her painting. In any case, we persist in believing that a general exposition of German paintings would arouse great interest. But it might destroy some illusions?"

Bridge

The engineer stands in the moonlight
Surveying his achievement:

A lithe span of steel,
Rhythmic as a poem,
Between two points of reality.

Across it he walks:
No longer a dream. . .

—Le Baron Cooke, in "Contemporary Verse."

Brooklyn Etchers

The Brooklyn Society of Etchers, the first organization of its kind in America, is holding its eleventh annual exhibition at the Brooklyn Museum. Out of 600 etchings submitted, 177 were selected. One of the requirements is that a print shall not have been exhibited previously.

The awards this year were made by a members' vote. The Nathan Bijur prize for the best print by a non-member went to Philip Kappel's "Repairs," the jib of a sailing vessel on which is stretched the figure of a man. There was a tie vote on the best print by a member, between Chauncey Ryder's "Hilltop" and C. L. Rosenberg's "Rue Mirabeau Bourges."

"While granting that its previous record for high standards in technical proficiency is adhered to, from the point of view of human interest the exhibition lags behind," thinks the Brooklyn *Eagle*. "There is a sameness of subject matter, a lack of invention and design, and too great an emphasis on the technique of the art."

"The exhibition did not impress me as quite so good a showing as usual, offering less originality and less variety," observes the critic of the *New York Evening Post*.

Guillaumin, the Serene

Visitors to the Salon d'Automne in the Grand Palais, Paris, came first to a retrospective exhibition of the works of Guillaumin, lightly described by M. Luc Benoist in *Le Crapeauillot* thus: "There are about a hundred honest and happy canvases, which, opposed to the younger works, proclaim a great artist. He grows old well, like bottles of fine wine. The everlasting poetry of water and leaves and clouds sings in his work. He is serene, frank, clear. A black and white still-life, dated 1867, seems as of yesterday."

M. Robert Rey, of the Luxembourg Museum, writes more at length in *L'Art Vivant*, saying *inter alia*: "If, all consideration of personal taste aside, it is necessary to name the artist who, by his subjects, by his palette, by his touch, is most faithfully an Impressionist, I believe that one should cite Guillaumin. He saw, he thought, he spoke, he painted impressionistically.

"Guillaumin was simply a landscapist. He made few nudes, few still-lives, hardly a portrait. Except for a few water colors and some beautiful pastels, he painted only in oil. . . He was too incapable of separating the idea 'color' from the idea 'form' to devote himself long to the technique of black and white. . . Guillaumin always translated his volumes only by color variations."

The Sitter's Point of View

"Sit still, Lilybell, I must paint your hands."

"I don't wan' no paint on mah hands!" said Lilybell, and so there is not a great deal of paint on her hands, is the way Arthur Millier, art critic of the *Los Angeles Times*, writes of the portrait which he considers one of the best in the exhibition by John Hubbard Rich at the Biltmore Salon.

"In all departments," says Mr. Millier, "the work of John Hubbard Rich is marked by a continuous search for purer and more closely related color. In his portraits he stresses the character of his sitter in repose without lapsing into the too-professional portrait-painter's habit of a likeness at all costs whether a picture or not."

The Great Calendar

[Concluded from preceding page]

Norfolk, Va.

NORFOLK SOCIETY OF ARTS—

Jan.—Loan exhibition of arts and crafts.
Feb.—Paintings, Miss Turner; sculpture, Miss Frishmuth.

Madison, Wis.

MADISON ART ASSOCIATION—

Dec. 1-Jan. 15—Paintings, William S. Schwartz.
Jan. 15-Feb. 15—Paintings, Willard Metcalf.

Milwaukee, Wis.

MILWAUKEE ART INSTITUTE—

Dec. 15-Jan. 15—Paintings, Elmer A. Forsberg.
Jan.—Persian pottery; art for children; paintings, George H. Macrum; Winthrop Turney.
Jan. 15-Feb. 15—Sculpture by Louis Mayer.
Feb.—Nat. Ass'n of Women Painters and Sculptors; paintings, Gustave Cimiotti; paintings selected by Louis Bliss Gillet.

MILWAUKEE JOURNAL GALLERY—

Dec., Jan. & Feb.—Paintings by 16 members of Madison Art Association.
March—Portraits by Merton Grenhagen.

